

VOL. X., NO. 10

JUNE, 1911. 15 CENTS

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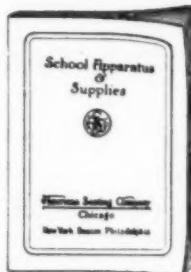
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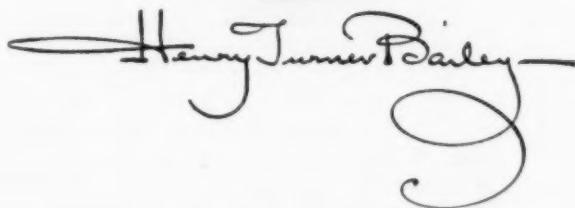
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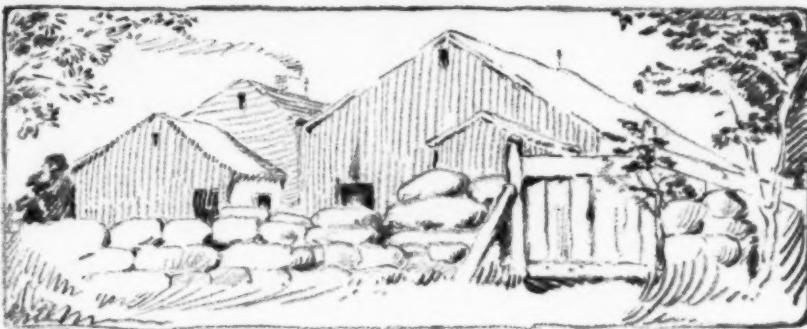
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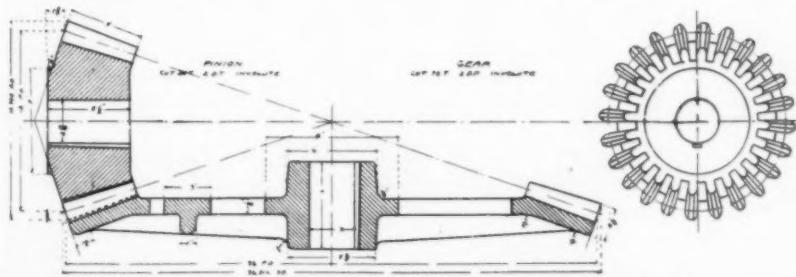
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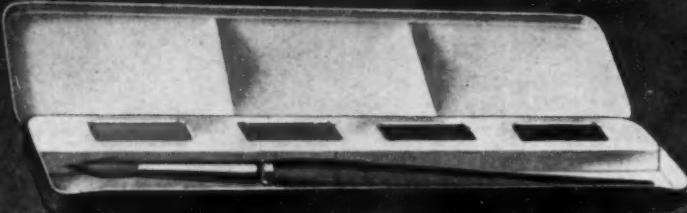
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xii



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VOL. X

JUNE, 1911

No. 10

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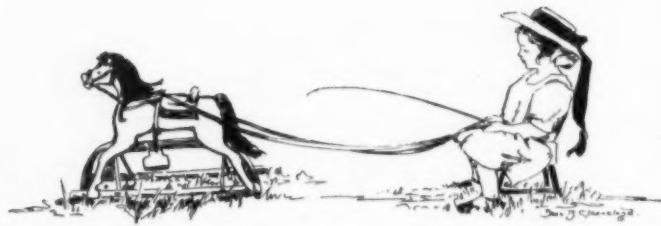
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Fine Art at San Francisco	Josephine Mildred Blanch	
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BULLETIN

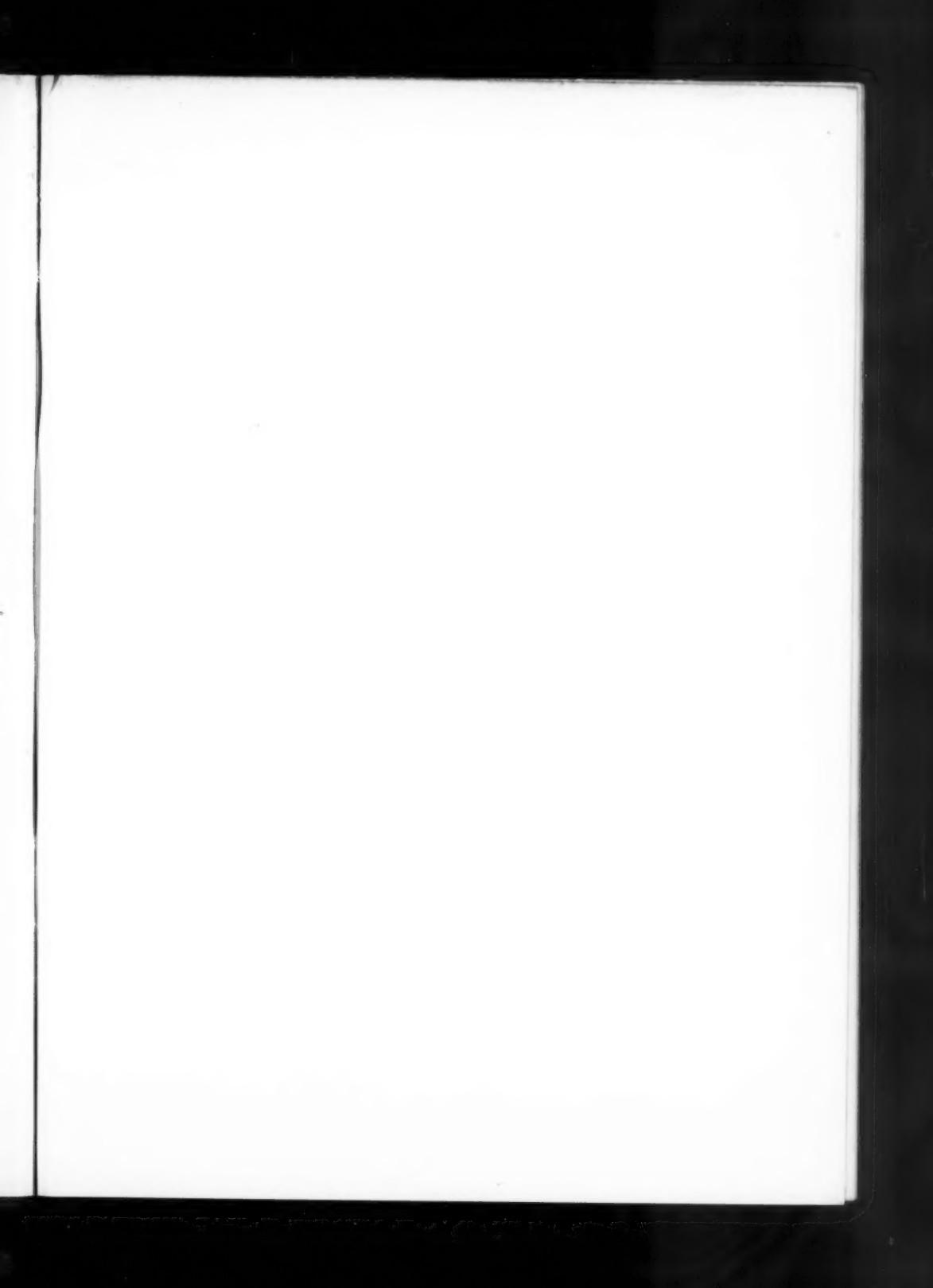


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See Editorial

The School Arts Book

Vol. X

JUNE, 1911

No. 10



San Francisco at sunset. From a photograph reproduced by courtesy of the Southern Pacific Railroad Company

OUTDOOR BEAUTY AT THE GOLDEN GATE

CALIFORNIA! The home of the Yosemite and Lake Tahoe, of the Mariposa Grove and Mt. Shasta; the land where the oak and the pine, the palm and the pepper, the eucalyptus and the sequoia, glow in the golden sunshine and cast violet shadows on green meadows, russet hillsides, and rocky mountain slopes; the country where field, vineyard, and orchard yield in abundance the fruits of the earth, the largest and most luscious of their kind; the clime of perpetual bloom, where the poppy and the iris, the violet and the rose, the magnolia and the calla — each unsurpassed — adorn the garden and the park.

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San Francisco alone is worth a journey across the conti-

nent. This metropolis of the Pacific coast is world-wide known for its many interests and attractions. Its cosmopolitan population — in which the characteristics of many nations

are blended — give it a local atmosphere, that is as individual as it is captivating. For not only have many nationalities contributed their customs, as well as their standards of life and education, but they have combined to produce local architecture. Consequently, the church, the theater, the restaurant, the



A Chinese fortune-teller, Chinatown, San Francisco. Reproduced by courtesy of the Southern Pacific Railroad Company

shop, is Greek or Mexican, French or Italian, Chinese or Japanese, as well as purely American!

But the particular section of the city that is a never-ending source of pleasure to the esthetically inclined, whether they be resident or tourist, is Chinatown. Here the dragon flags of imperial yellow float over towering veranda-roofed pagodas — which house the choicest wares of the Orient — and avenues of opalescent lanterns shed their mellow light on gaily colored fabrics of Celestial costumes, and make resplendent the golden ideographs that mark the entrance of curious and fanciful doorways. In this picturesque and romantic spot both the artist and the writer may ever find a wealth of material, to allure to further effort.

There are other attractions, for this city by the sea is wonderfully placed amid the most beautiful surroundings. Like

Rome, it is located on a site of many hills, from the crest of any one of which may be seen a panorama unexcelled in the United States. Climb Telegraph Hill. It is situated on the water-front, commanding a fine view of the Bay of San Francisco. Scan the horizon. Follow the sky line around the entire circle. To the east lie Berkeley, Oakland, and Alameda, the Berkeley range surmounted by the acute crested Diabolo. To the south and west rise the undulating lines of the San



The Golden Gate. From a photograph by Frances McCulloch, San Francisco

Mateo hills, gradually attaining the dignity of mountains. Then Twin Peaks arrests the attention, and holds it for some time, for this well known and much beloved landmark never fails to arouse the emotions. Continue the course. Due west, the broad expanse of the great Pacific, scintillating in the sunlight, carries the eye northward to the much famed Golden Gate — this nation's portal from the Orient — over which soars the Marin County range, bold in outline and rich in color. Then,



Mt. Tamalpais. From a photograph reproduced by courtesy of the
Mt. Tamalpais Scenic Railway Company

suddenly, there breaks upon the scene, the crowning glory of the bay — Mt. Tamalpais. Stately and majestic, it rises above its surroundings, silhouetting against the sky, a violet pro-

file of shapely contour, in which the Indians of old beheld a sleeping maiden, her head with its flowing tresses, transfigured at the summit, and her body following along the great sweep of the eastern slope. So beautiful in every one of its aspects, so varying in all its moods, Mt. Tamalpais! Our Fujiyama! But alas! our Hokusai has not yet come to immortalize it. In full sunlight at mid-day, it is sublime. At dawn, when it reflects the rosy hues of the morning rays, it is entrancing. When veiled by the afternoon haze, it stands like a wraith in supernal grace. But when it rises supreme above the great bank of white fog — particularly against a sunset sky — when its dark slate-colored mass seems to have left its earthly abode and to be floating in the upper air, it presents a picture that uplifts the beholder forevermore.

But one need not leave the city to be inspired by beauty. A trolley ride will not only enable the visitor to see the most important buildings and green enclosures, but to enjoy those never-to-be-forgotten vistas of mountain and water, visible at the terminals of many streets.

Excursions should be made, however, to Golden Gate Park, the Cliff House, the Beach, Sutro's Gardens, and the Presidio.

Golden Gate Park, acceded to be one of the greatest accomplishments of landscape gardening in the country, is a rare example of man's ability to transform a barren waste into an Eden; for here originally the ocean winds wafted the sil-



A fragment of a painting of Mt. Tamalpais, by G. Cadanesso

ver sand from dune to dune, with naught to stay its course but an occasional sand-creeper. Now, vast stretches of green sward alternate with dense forests, evergreens carpet the earth and perfume the air, or overarch fern-grown ravines. That this park is artificial is almost beyond conception. Its verdant hillocks — the abiding place of the peacock and the quail — encompassing nestling lakes — where the swan and the

duck paddle placid waters into pattern of rhythmic line and sun themselves in the shelter of the iris and tule — constitute scenes which usually are only the handiwork of nature. One of the chief features of the park is Strawberry Hill, rising from the center of Stowe Lake, into which gushes the imposing Huntington Water Fall. Another part of the Park, that never fails to please any visitor, is the Japanese Tea Garden, where the weary traveler may seek a retreat, in the shade of great pines, under a thatched roof, and be refreshed by the brew of a smiling musume — while tossing bits of sembi to the goldfish or watching the long-lived crane stalk with measured tread be-



The Portals of the Past, Golden Gate Park, San Francisco. By courtesy of the Southern Pacific Railroad Company



The Cliff House and Seal Rocks, San Francisco. By courtesy of the
Southern Pacific Railroad Company

side stone lanterns. He then may wend his way over quaint stepping-stones, and even climb the bamboo bridge in true Nipponese fashion — all the while marveling at the art and skill that can concentrate so much beauty in so small a space. Other attractions of the Park are the Art Museum, the Music Stand, and a number of monuments, the two most popular of which are the Child Cross — so large that its Celtic outlines, rising above the tree-tops, may be seen for miles — and the "Portals of the Past," a classic portico — a residential relic of the historic conflagration — that adorns a leafy façade and re-

flects its hoary columns in the limpid waters of the adjacent lake.

Our guests should visit the Cliff House, which is located at the western terminal of the Park. On the piazzas of this hostelry they may forget all their worldly tribulations and be lost in the contemplation of the "great deep." Here they may watch incoming waves turn into foaming white billows, that lash the sandy shore for miles to the south, or dash in fury against the craggy precipice at their feet, rebounding in iridescent spray. At close range they may follow with keen interest the bulky, glossy-skinned seals, which in great numbers crawl and climb the island rocks, upon which they sun themselves. Then looking successively from south to north, and around to the east, they may not only discern the several parts of the coast range, but also the western line of the Sutro Gardens. It is but a step to them, and they are worth a visit.

The Presidio, interesting as a military post, is likewise a great park, for this government reservation is not only most happily situated — offering exceptional views — but its spacial domain has been cultivated to turf and timber, making another holiday resort for the community. San Francisco is indeed favored to have within its boundaries such a wealth of outdoor beauty, any part of which may be enjoyed at the expense of a car fare.

But there are still other sights to be seen. Every one should avail himself of the opportunities to be given by the local committees to visit Mare Island and the other naval stations, so that, in addition to the ferry rides necessary to reach surrounding places, the important parts of the Bay may be enjoyed.

The Universities of Berkeley and Stanford have beauties of their own which deserve attention, but the particular trip,

that no one should fail to take, is that of the Scenic Route, which carries the sightseer into Muir Woods and then makes the ascent of Mt. Tamalpais. This excursion, from start to finish, consists of a series of varied and unusually beautiful scenes. Crossing the bay, it proceeds thru a marshy country



The entrance to the redwoods. By courtesy of the Mt. Tamalpais Scenic Railway Company

into the wooded canyon known as Mill Valley, where the mountain road is followed. From base to summit, for twelve miles, the train zigzags back and forth, around spurs, in and out of ravines, over the "crookedest railroad in the world." Half way up it turns into a gorge where the primeval grove of sequoias — named after one of California's most eminent

naturalists — may be seen. Then onward and upward it winds its circuitous way, climbing to the top, where it commands a



The "double bow-knot" from the summit of Mt. Tamalpais on the "crookedest railroad in the world," looking down from the tavern of Tamalpais, from an elevation of nearly half a mile, Mill Valley in the foreground, the cities of San Francisco, Oakland, Alameda, and Berkeley in the distance. The two-hours' ride over the Mt. Tamalpais Railway gives views not surpassed from any mountain peak in the world. From a photograph reproduced by courtesy of the Mt. Tamalpais Scenic Railway Company.

view of an amazing and awe-inspiring scene. If the day is clear the landscape may be seen distinctly for miles; but should the atmosphere be hazy, then the vale of mist—in which every feature is lost—appears like a vast stretch of prairie or a level plane of sea. But fortunate is he who may be on this spot when all that is mundane is entirely obscured by the ocean of silvery fog, which settles about the mountain's base, and lies as still as heaven's blue. To look about and see nothing below but successive lines of vapory hillocks, sparkling in the sunlight, and above the illimitable expanse, not only gives one a transcendental sense of being on the heights, but also the humiliating revelation of the insignificance of mortal man, in contact with infinitude.

It is said that a newcomer to heaven, while being shown about the place, was attracted by a singular-looking structure having the appearance of a prison. Behind the bars of gold he saw confined a number of people. "What is that?" he asked, wondering at such a sight in this abode of bliss. "Oh," said his guide, "those are Californians. If we let them out they will run home!"

KATHERINE M. BALL
Supervisor of Drawing
San Francisco

FINE ART AT SAN FRANCISCO

WHEN a red, smoky sun rose over San Francisco a few mornings after the catastrophe, while yet its fires were smoldering, perhaps none of its citizens felt, as a class, so bewildered or so unable to cope with the dire situation as did its artist-folk. Their studios were gone, their pictures, representing years of study, had vanished in a night, and added to this was the consciousness that much of the wealth that



The San Francisco Institute of Art, a temporary building erected on the foundations of the former Mark Hopkins Institute

had aided their profession was also gone, and that amid the stress and turmoil of the city's reconstruction there would not be a crying need for pictures for some time to come. Such was the gloomy outlook for the artist at that particular moment. Some sought other fields and have never returned, but most of the painters remained to work out their new problem, forgetting for the time their own misfortune in the city's greater one. Altho this was the experience of the artist as an individual it also describes San Francisco's larger loss in the destruction of many of its public and private art galleries, also many masterpieces of painting and sculpture which had found a place in the public buildings of the city and which

can never be replaced. However, this reference to San Francisco's terrible experience must not be considered an apology for the art situation at the present moment, but rather as an opportunity to suggest that even thru such an extreme crisis art has lived and now flourishes. It has kept pace with the city's commercial progress and rapid reconstruction, and there



The Return of the Flock, a charcoal drawing by Millet, in the Emil Walters Collection, San Francisco Institute of Art

is at present more activity in art circles, and more public interest shown in matters pertaining to art than ever before.

Those treasures which were literally snatched from the flames have been placed in new galleries, exhibitions are continually being held in the various club-rooms and exhibition halls, and the artists are hard at work in new studios, so that

there is much to interest one who comes to San Francisco seeking artistic treasures.

The San Francisco Institute of Art, located in a most picturesque part of the city and commanding a magnificent view of the bay and bay cities, has arisen phenix-like from its own ashes. This was formerly called "The Mark Hopkins Institute



Three of the decorative panels in the Public Library of Oakland, by Mr. Arthur Matthews. The subjects are, in order, Maternity, War, and Harmony

of Art." It is under the direction of the San Francisco Art Association, which was organized in 1872 for the promotion of the fine arts in San Francisco. The palatial home of Mark Hopkins, the California multi-millionaire, was given to the Association, but this was burned to the ground, together with its splendid gallery of paintings, with the exception of about fifty, which were cut from their frames and saved. These have formed a valuable nucleus for the art gallery of the new but temporary building erected on the old site. Valuable canvases are constantly being added to the collection. Recently the private collection of Emil Walters of New York was bequeathed to the city of San Francisco, and this has been placed

by the Art Association in a new wing of the Institute built especially for it. These pictures are a magnificent gift and number over two hundred. They are by world-famous artists and represent such men as Millet, Corot, Daubigny, Dupré, Mauve Anton, Verboeckhoven, Troyon, Lenbach, and Kaulbach. Among water-colors and pastels of this collection is work by Rosa Bonheur, Alma Tadema, Doré, Landseer, Meissonier, Rousseau. Conspicuous among the drawings are three by Rosa Bonheur, two by Fortuny, and others by Corot, Rousseau, and



The western wall of the Hotel Del Monte Gallery

Jacques. The opening of this gallery to the public was a notable event in the art circles of San Francisco during the past winter. Located in the Institute of Art is the California School of Design. This is under the management of the Art Association and has been in existence since 1871. Many of the western painters who have won highest honors in art began their education in this school.

A short ride on the electric car to Golden Gate Park, and the visitor finds, charmingly located amid its beautiful gardens, the Park Museum, which contains a rare collection of relics, also a gallery of valuable paintings and sculpture. This, because of its distance from the city, escaped being

burned. It includes among its most treasured pictures a Leonardo da Vinci, a Rubens, a Millet, and a Daubigny. In another wing of this gallery may be seen an exhibition of work of the leading artists of the State. This is most interest-



Landscape by Eugen Neuhaus, a California painter contributing to the Del Monte Gallery

ing, as one can here trace the history of California art as interpreted by its earliest painters to the latest productions of those of to-day. Among the notable works of sculpture in the Park Museum are "The Lost Pleiad" by Rogers and "Saul" by William Story.

In the rebuilding of San Francisco and its environments both artist and artisan have conspired to make it indeed The

City Beautiful, and many of the best known local painters have been called upon to aid in the decoration of the interiors of the new public buildings. A number of beautiful mural paintings have recently been done by Arthur Matthews for



A room in the Piedmont Gallery

the Public Library of Oakland. These decorations include two group of panels; one symbolizes War and Peace; the other group of five has been inspired by the subjects, Maternity, Soil, Harvest, The Mart, The Loaf, while another, descriptive of The Arts, is placed in the same hall of the library. This artistic achievement in mural decoration by so talented an artist should not be overlooked by the visitor. Gittardo Piazzoni, another of San Francisco's leading artists, has painted three mural decorations for the First National Bank Building. The subjects of the group are Labor, Agriculture, Prosperity. Another mural painting worthy of

attention, by Bruce Porter, a local painter who excels in this art, has within the last year been placed in the First Unitarian Church of this city. Most beautifully has Mr. Porter interpreted, by color and outline, his conception of a higher and broader spiritual vision for humanity. In the picturesque lit-



Art Galleries of Vickery, Atkins & Torrey. The galleries of San Francisco art dealers are worth visiting

tle Swedenborgian Church may be seen a most effective stained glass window also designed by this artist.

No doubt many members of the N. E. A., while in California, will visit "Hotel Del Monte," an ideal summer resort, located near the old historic town which, nestling by its blue crescent bay, may be called the Barbizon of California, for Monterey, the beautiful, has become the favorite sketching ground for the western painters. Picturesque studios are

dotted here and there among the flower-decked hills surrounding this quaint old adobe town. In the Hotel Del Monte is the most representative collection of the recent paintings of the California artists. Its history began immediately after the disaster, when the local artists were needing galleries in which to hang their pictures, when they were offered the spacious and well-lighted gallery of the hotel as a permanent exhibition room. Altho the gallery is maintained by the generous management of the hotel, it is entirely in the hands of the artists themselves, and all work admitted must be passed upon by a jury of artists. Among the regular contributors to this gallery are some of the most eminent painters of the west.

A trip across the bay to Piedmont, quite the most picturesque environment of San Francisco, a short ride on the electric car to Piedmont Park, and the visitor may see the large collection of beautiful paintings owned by Mr. Frank Havens. This gallery, built in the midst of the natural beauty of the park, is open to the public.

The leading art stores of the city will afford much pleasure to the visitor. In the attractive art galleries of Vickery, Atkins, and Torrey can be seen objects of art unexcelled by those on display in the art shops of New York and Paris. By a series of exhibitions each year, Mr. Vickery places before the public notable examples of European and eastern work, also the best in western art, and in this way has done much toward the uplifting of art ideals in San Francisco.

The Helgesen gallery is a most interesting one, also the Rabjohn Marcom, Schussler, and Gump galleries. In the latter and at Marsh's one sees a really wonderful display of Oriental art. This feature of San Francisco's art is unique and alluring and one sees here in the shops the richest and

rarest creations of China, Japan, and India. Chinatown, the mecca of the tourist, is a kaleidoscope that fascinates the visitor with its play of brilliant, bewildering color.

Much interest is shown by the public of San Francisco in the rapid development of art in the public schools. Great originality is expressed in the work of the pupils, for while



The Kiva of Hualpi, by Ferdinand Burgdoff, a California painter of the desert country

the fundamental principles of art are strictly adhered to in the schools, the Supervisor of Drawing approves of giving the imagination of the child full play, and in consequence the work produced has great individuality and is strikingly original. The problem of color harmony has been worked out along lines mainly inspired by the serious study of Chinese and Japanese art. At the exhibition of the work of the schools which has been arranged for by the local Art Committee to be held during the visit of the N. E. A. the really wonderful re-

sults obtained by original methods cannot fail to interest and impress.

The various art dealers of San Francisco, enthusiastic concerning the coming convention, have promised the local Art Committee to hold an exhibition of work by California artists during their visit. There will also be held a series of "studio days," when the local artists will open their studios to the visitors and in this way give them greeting to the land where the art-impulse is as spontaneous and natural as breathing — the land whose beauty, elusive as the will-o'-the-wisp, ever lures the painter onward in his art.

JOSEPHINE MILDRED BLANCH
Of the San Francisco Chronicle



THE CAMERA AS TRAVELING COMPANION

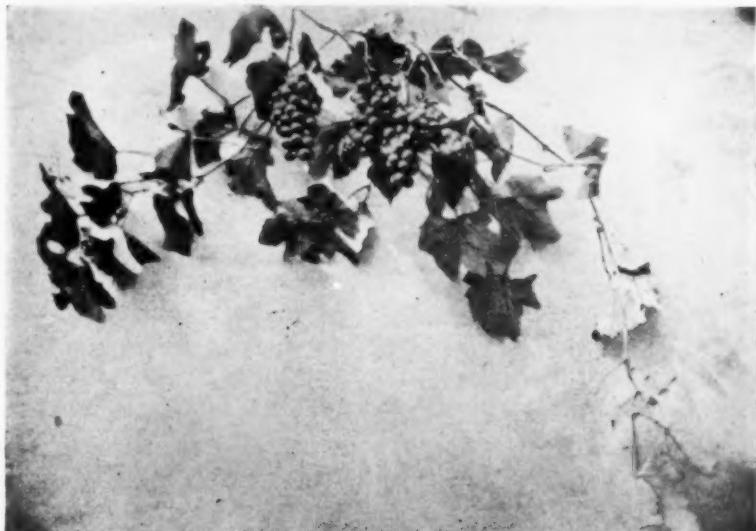


To secure pictures which look natural, children must be given some other interest than the camera.

WHEN in "that first fine careless rapture" we began with the new camera, we took the house, the yard, the family and all the pets, anything and everything that came within our range of vision. With bated breath we developed our films and then—the joys and disappointments were ours. Oh, dear! We had stood too close to the house, and the likeness of the familiar home gave us the sensation of being in a bad dream. We had snapped old "Charley horse," front view, with the uncanny result that "Charley" showed as a swell-headed beastie, dwindling unaccountably toward a buggy of pygmy proportions. In our excitement at really taking pictures with our "very own camera," two or three of our especially hoped-for views had gone on the same film, and the resulting composite photograph left much to be desired!

But when the first fevered snapping was over, and we began to look for the reasons of our successes and the causes of our failures, we realized that photography, like all other "worth-while" things, is not mastered at a bound, and that our camera must not be asked to furnish its own brains.

The same rules that apply to drawing must be considered in picture-making with the kodak. The best placing of the principal object is not at the center of the space, the sky-line must not divide our view in half, balance, rhythm and harmony are as good watchwords as ever!



When we see an especially fine effect of lighting, let us store it away for future use

To avoid stiff groups, to secure pictures of children or grown-ups which look natural, they must be given some other interest than the camera. The little girl, whose dolly is, to her, an object of solicitude, will forget herself in her endeavor to have the doll appear to good advantage, while the small boy who is holding his pet rabbit for a picture is utterly unconscious that he is really the model and not his beloved bunny.



A stream taken from the bridge isn't really half so interesting as bits of the same stream seen from the banks

Sometimes the best snaps may be made of an interested little observer while we pretend to level the camera at some one else. Generally old clothes "take" better than new ones, provided they are simple in design and well fitting. Especially with children does this seem true, perhaps because the crumpled dress clings more closely to the rounded little body.

When we go afield for pictures, there are so many different ways of looking at the same thing. A stream, taken from the bridge, isn't really half so interesting as bits of the same stream seen from the bank, perhaps as just a background to grasses or weeds at its edge.

If we are using a camera of "universal focus," a small lens may be slipped into it which will give us a focus of about three feet. Beyond that, the background becomes delightfully dim and suggestive, leaving our main point of interest in undisputed possession of the field. The rough roots of a tree with their surrounding grasses are lovely against such a distance.

When we see an especially fine effect in lighting, either pictured or real, let us study it and store away the impression for future use.

One essential feature of our work is the careful trimming of the prints with a view of preserving only the best features of our pictures, and obtaining the most harmonious compositions.

Again, we must consider the placing of the principal object, and the spacing of sky, ground, etc. Often, in taking a picture, it is impossible to obtain just what we want without including some undesirable object. But this can generally be disposed of in our final trimming of the print.

Rightly used, we shall find the camera an indispensable supplement to our sketch-book, since, with its help, we can "catch" the fence corner, overrun with vines, the reflection



We must consider the placing of the principal object and the spacing
of sky, ground, etc.

of trees or snowy banks in the clear spring stream, the beauty of flowers and fruits, the lovely grace of unconscious childhood, and a hundred and one bits we may not find time or opportunity to record with pencil or brush.

Let us, then, try to take our pictures thoughtfully, not only as mere souvenirs of places and things, but as expressions of what they meant to us, in effects of light, grace of line, charm of mood. So shall we make of our camera not just a plaything, but a friend, sensitive and quick to record for us the fleeting beauties of the world.

BESS B. CLEAVELAND
Supervisor of Drawing
Washington C. H., Ohio



OUTDOOR SKETCHING

IN my work with public school students, I have found outdoor sketching to be one of the best means of producing the habit of observation, of developing insight into nature's complexity, and the creative impulse that keeps the interest and attention always cheerfully engaged. This statement is



Figure 1. A pencil drawing, Folly Cove, Gloucester, by Harry W. Jacobs, given as an example of a simplified sketch from nature, suitable for children to study

based upon the following experience with pupils in our city schools.

While sketching along the banks of the Hudson a year ago I conceived the idea of inviting a class of public school students to share with me the enjoyment of sketching the

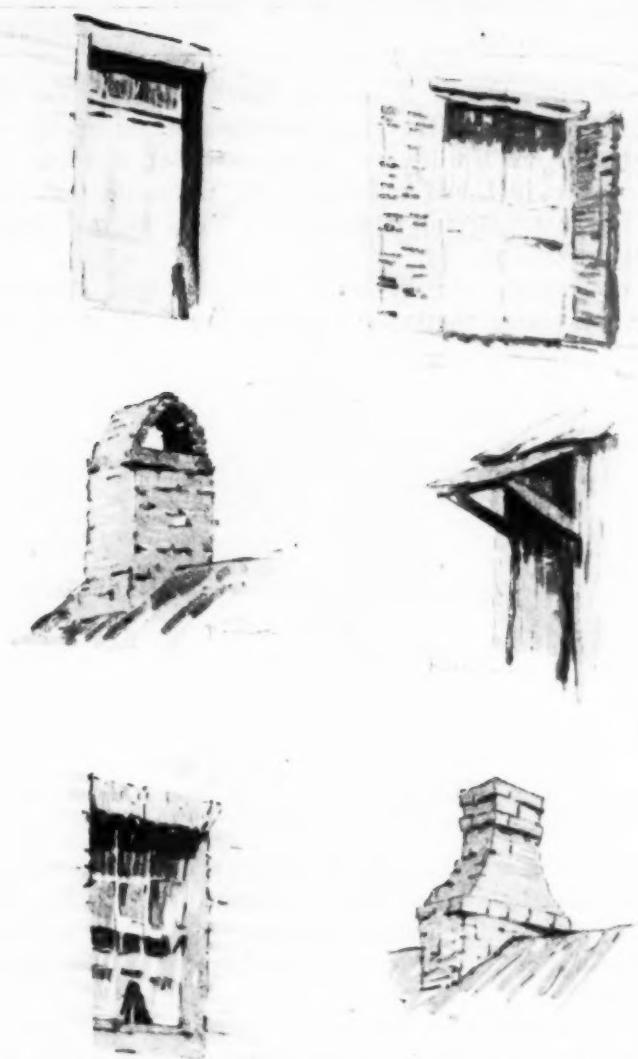


Figure 2. It is an advantage to pupils to be allowed to sketch first the various parts of a subject

farm and fisher houses of the old Dutch settlers. The next morning I showed to the class various sketches of my own (of which Figure 1 will serve as an example), and many reproductions that I had collected from authorities on pencil sketching, being careful to show only those of the simplest form and technique.

I had struck the key-note. Interest thus aroused, I rendered on large sheets of drawing paper, 36 x 24, with



Figure 3. A picturesque old boat-house on the banks of the Hudson,
drawn by A. Raffner, a high school pupil

a pencil having a broad lead (a carpenter's pencil), examples of simple pencil sketches; later I extended the receding lines of the sketch to the horizon, recalling to the pupils' minds the necessity of a knowledge of perspective in the making of a sketch.

In our nature work and object drawing we had used the pencil chiseled off at the end so that lines of many widths could be made, giving an even firm tone of the grade of pencil used.



Figure 4. Examples of the regular work of the sketching class. The upper drawing is by A. Valentine, the lower by A. V. Patterson

Preliminary practice in the making of a firm even tone should form an important part in the work; it is the "ironing out" of the paper with the lead that gives us the flat-tone effect.

The pupils then made copies of the many examples I had placed before them in the classroom, in order that they might have a better understanding of the tone relation and the rendering of the different planes in the original sketches which they were soon to make.

The class was limited to twenty pupils that each might receive the necessary instruction. The equipment was of the simplest sort: portfolios (which were made in September), several sheets of 9 x 12 paper, and pencils graded 5H, F, and H B,— light, medium, and dark, respectively. I make special note that the eraser is an undesirable element in the work and should be left at home.

I have found it to the advantage of pupils to allow them to sketch first the various parts of a subject, such as a window, doorway, rock, etc., thus enabling them to see that suggestion by line and tone is the basis of their sketch, thus giving them some foundation on which to build their broader subject. (Figure 2.)

Our first ambitious attempt was a picturesque old boat-house along the banks of the Hudson, where we began to master the elementary principles of pencil sketching. (Figure 3.)

The "finders" with which all children are familiar played an important part in the beginning. Having selected a "view point" and determined the "center of interest" we made our real start, the pupils being constantly reminded that the center of interest was their goal, and everything else was subordinate. This takes minutes of careful study. Much questioning by the teacher at this point saves hours of criticism later.

A general suggestion of the sketch was then drawn on the paper by light strokes, giving the correct proportion and direction of receding lines. The next thing to do was to decide upon the values, keeping in mind the necessity of eliminating as much as possible, yet telling the story from this point of view. This done, the "massing in" was begun, the center of interest being the focus point of our picture, the tones being grayer and less in mass as we grew away from it. Pupils delight in using the soft pencil; this should be guarded against, and the soft pencil used only in finishing the sketch, in giving it accent in the few places which it is desired to emphasize.

After several trips the interest was such that many were encouraged to attempt by themselves the many picturesque places near at hand. Hardly a week passed that some pupil's work was not placed before the class for discussion. (Figure 4.)

The criticism of the sketches in the classroom aided in the appreciation of good subjects. The pupils began to look for the beauty in their sketches, the composition of form and tone and the leading lines to the center of interest. They soon found that it was not necessary to journey a great distance to obtain an interesting subject, and I venture to assert that not far from any school can be found countless good subjects as a beginning in this work.

Such study makes the pupil the center of the work and leaves a happier and closer relationship between pupil and teacher.

"The air is full of sound: the sky, of tokens;
The ground is all memoranda and signatures;
And every object covered over with hints,
Which speak to the intelligent." — Emerson.

HARRY W. JACOBS
Director of Art and Handicraft
Poughkeepsie, New York

NATURE STUDY, FAITHFUL AND FANCIFUL

IN "A Joysome History of Education" I find the following delightful definition:

Nature Study. The study of everything but man and the child; e. g., of a bumble bee, a dromedary, a cobble stone, a hemlock chip, or a blueberry. In this connection mankind is to be considered as violently and irretrievably opposed to nature. The child appears to be a neutral essence. . . . A visit to the Zoo to examine monkeys is nature study; or when one monkey carefully examines another, as you often see them do at the Zoo, that is nature study; altho it is taught that monkeys are the ancestors of man. But a visit to an old ladies' home is not in the line of nature study at all, altho the old ladies may be ancestors, too.

No need to laugh. The definition is satisfactory, as an explanation of our ordinary usage of the term, and I accept it cheerfully, and in its entirety: including the position assigned to man, and to the child. The thing I would wish to do, however, is to learn a way of making man less violently and irretrievably opposed to nature, and converting the child from a neutral essence to a positive one. Nature study has come to stay. It is not botany, nor zoology, nor geology, nor any other science. It has the same relation to all these things that "Little Red Ridinghood" has to rhetoric and grammar, or that Browning's Fra Lippo Lippi has to staid biography. In its youth it is the keen vision of science, plus fancy and delight. In its maturity it is the keen vision of science, plus imagination and insight and love. So, all hail, nature study!

Now, nature study almost of necessity involves drawing. The drawing teacher who is going to teach it must know a little of the natural sciences, at least, but he must know more of the feel of the sun, and the music of the leaves, and the laughter of the water over the rocks, and the blue of the distant hills, and the opal of the far, low sky. And he must have a child's delight in the little things of the earth, and a

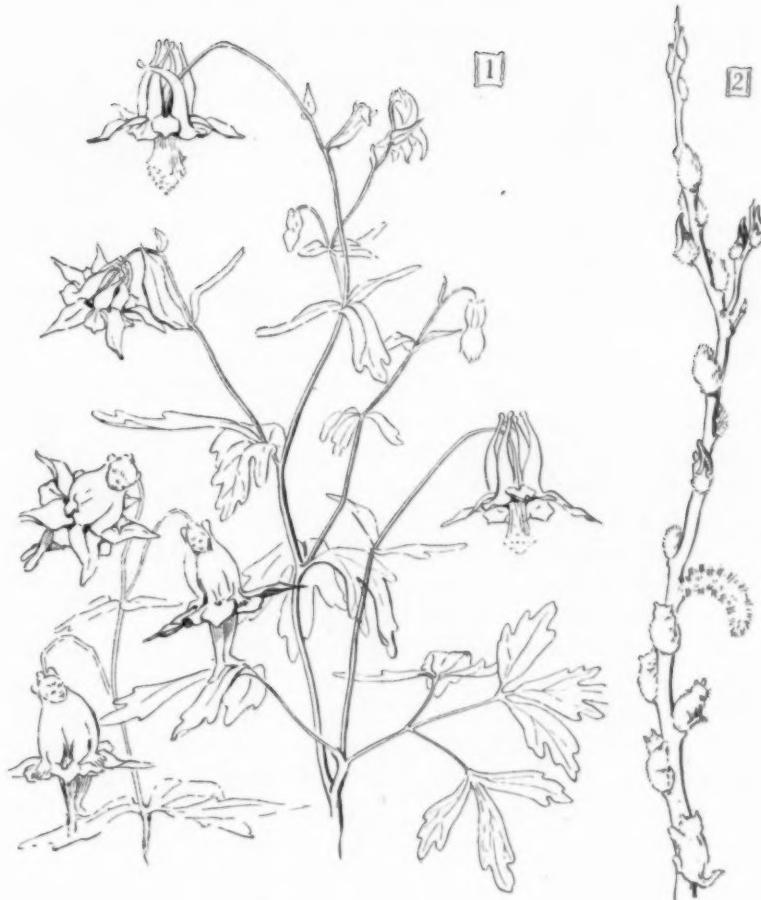


Plate I. 1. The Columbine girls practising in the June breezes. 2. The
pussy-cats of the fairies



Plate II. 1. The old man of the pansy. 2. His little nephew in the violet.
 3. The pulpit of the fairy parson. 4. The Dutchman's breeches and
 the Dutchman himself. 5. The umbrella shop. 6. The
 pious clover at vespers

child's power of seeing the fairy under the toadstool umbrella, and on the fallen leaf that drifts like a little boat down stream. If he has not these things, he will teach the accurate vision of science, perhaps, but he will leave out the more valuable elements of poetry and love, and he will leave the average child "a neutral essence" to the last.

There are various pitfalls in the way of the teacher who attempts to mingle fancy and delight with the keen observation of fact, and of these, in this day, the fear of being a nature faker is the deepest and the blackest. What is a nature faker? Why isn't the story of the Elephant's Child a nature fake, while the story of Ernest Thompson Seton's bears is so branded? I think, because the first, tho it represents animals acting in human fashion, never itself loses sight of the fact that it is all fancy, while the second, representing the same thing, succeeds in deceiving itself. A child's "let's pretend" is all delight, and so is a grown-up's, until they forget it is "pretend," lose touch with reality, and deceive themselves and others into false relations with the wholesome world. Then they become sentimentalists and—well, you can finish the phrase. They are dead and done for. But if, in the attempt to avoid sentimentalism and falsehood we stick to the very letter of fact, we lose so much, so very much, that it seems too sad a loss indeed. And then, how can anyone in the world go out on the hills, and see the swelling buds of the spring, and the growing fruits, that preach yearly the resurrection, see the blue flash of the indigo bunting's wing across the April fields, or the crimson of the cardinal, bearing the fire of spring, and not become, in his small degree a poet and a priest? How can anyone bring home a flower, and not see the fairy sitting in its heart? And in these things is the germ of that love and delight that

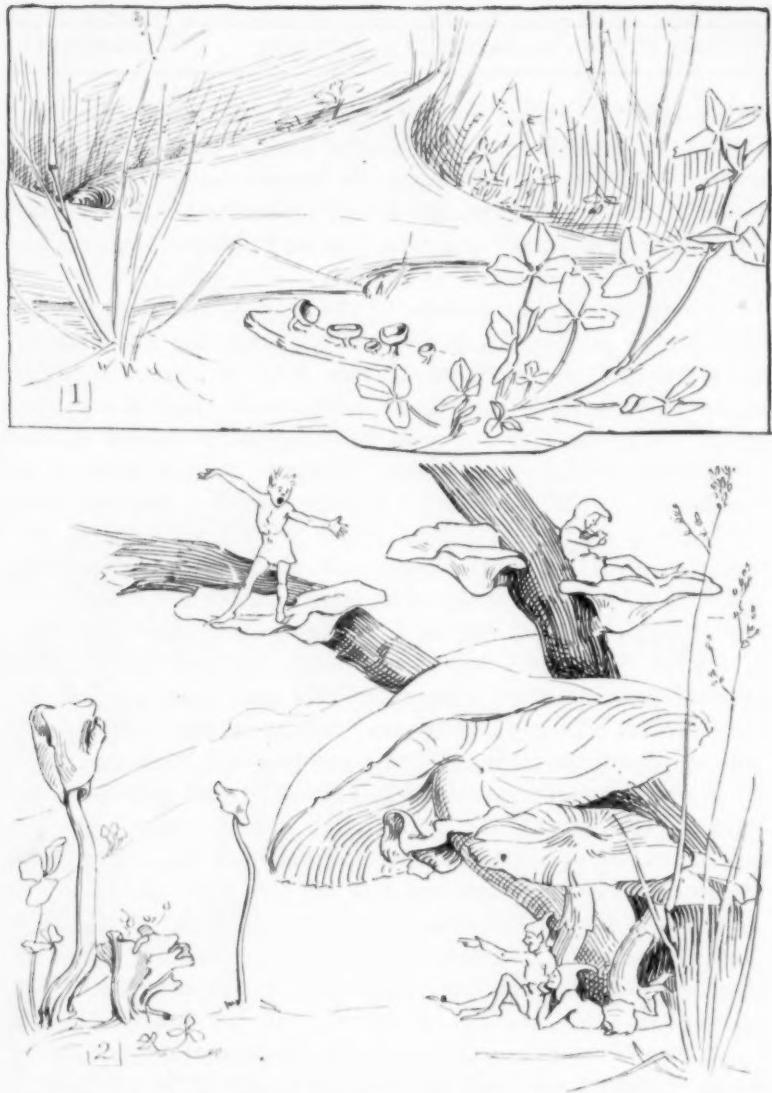


Plate III. 1. Fairy table-cloth and goblets. 2. The gnome land of the mushrooms.
The tents and pavilions of summer, fairy mittens, coral, platforms, and
balconies, and the witch of the woods

will make the woods and fields a temple of refuge against weariness and despair and temptation, a source of pleasure to offset the stale delights of the matinee and the picture show, a shop where health is sold for the price of a day's happiness, in drafts of sweet air and spring water.

"But you are losing sight of the aim of all drawing, which is to teach three things, we have all agreed; accurate observation, correct representation of facts, and, in the form of illustration, self-expression. You are, moreover, forgetting that we have a schoolroom wherein we must stay five days in the week; and are laying out an impossible program."

Not at all. Part of it is impossible, sad to say, until that happy day to which we are all looking forward, when the schoolhouses shall all be in the fields, and the classes shall be, to a great extent, out-of-door ones; but the essential parts of it can be worked out now, in the poorest schoolroom, with any sort of drawing material. And then, there are Saturdays. They can be the crown of the week, all thru the spring and the fall.

"Accurate observation," if the accuracy is scientific, and based on the analysis of a flower, often loses sight of the whole, and forgets the character which makes that flower itself. Can you get the truth about a columbine so well by counting its stamens and petals, as you can by watching a whole corps of the little ballet dancers, in their red and gold robes, practising their steps in the June breezes? Here they are on every rock, balancing, swaying, charming the eye; and would not any child draw them better after hearing the story of the Clown and Columbine? If you love a thing, and believe that it is perfect and miraculously beautiful as it stands, are you likely to slur over its details, or alter its character in representing it? I wonder how much of the child's love



of pussy-willows, and his delight in drawing them, and his success, too, is due to the name of them, and the feel of the soft, furry bits of silver-gray? They are, in his eyes, the pussy-cats of the fairies, and he loves them. Set him to drawing a twig with alternate buds, and see how much accuracy, how much success, he would attain.



Plate IV. An aeroplane and an astonished bumble-bee

Trees, landscape, and to some extent, birds, must be left for the Saturday excursions; but flowers we may have always with us, with little trouble, unless in the largest cities; and every flower has its fairy touch, its distinctive fancy. Nearly every one knows the Little Man of the Violet, who may be found by carefully removing the petals, sitting in his green arm-chair, with his orange-colored waistcoat on, and his feet in a bucket of water. Evidently he has caught a spring cold one of these chilly nights. After you have seen him, you can never draw a violet again, side view, without the spur; nor front view, without the dot of orange and green in the center. The pansy has another little man in it; an older man, as befits its more effete and civilized state. He has a bigger arm-chair, a higher bucket, a darker orange, which has shrunk to the size of a neck-scarf, about his throat. Still they are evidently first cousins — or maybe uncle and nephew.

The Parson in the Pulpit is another fairy flower. There he stands, with his green and brown canopy overhead, preaching every May the same sermon of hope and life renewed, giving the same promise of unending faith and love. There are few children who would care for him, without his name and his sermon; for he is not bright in color, and form alone has little charm for the child. Perhaps the Jack-in-the-pulpit is one of the best examples of the power of a name and a fancy to fix a form with precision. It is not, in itself, an easy form to draw, this green spathe, yet it is one with which the children have amazing success, because of the fairy within, and of his meaning to them. Would they struggle so hard with his difficult lines for any other reason, I wonder?

All along the slopes of the hills, in among the rocks, we find smaller fairy-tokens. The pink-petaled Dutchman's breeches flaunt from the rose-tinted stems, like quaint Mon-

day washings, or like the little winter garments of the wee folks, hung out for their spring airing before the thrifty Dutch housewife packs them away in mothballs made of dried leaves, for the summer. Farther along, in a patch of

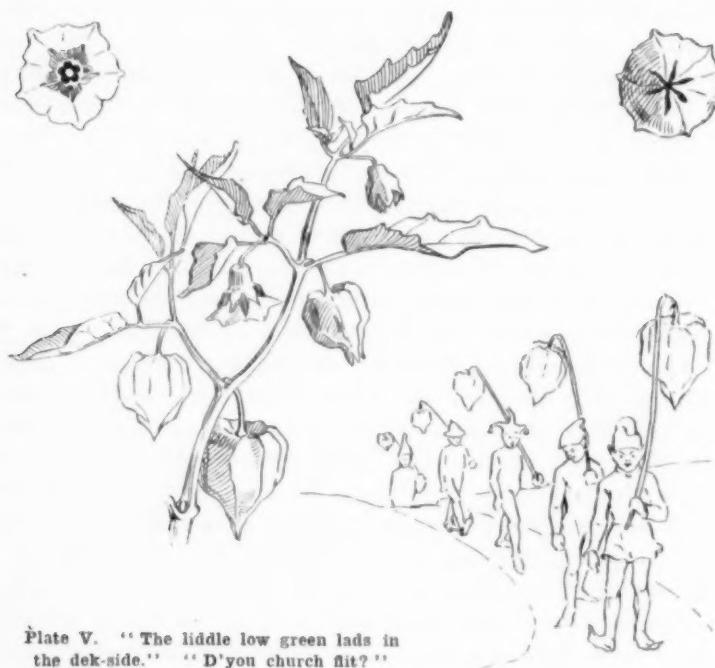


Plate V. "The liddle low green lads in the dek-side." "D'you church fit?"

May-apple, is the fairy umbrella-shop, with umbrellas in all conditions; some in cases, and some out. There is even one that has been unfurled to the spring breezes, and is tattered and torn past all usefulness. The little button of a bud with which the umbrellas are finished is particularly charming.

A little later, in a bit of rotting wood on the hill, we will find whole dozens of fairy goblets, scarlet inside, as if carved from coral, and frosted with silver outside. The biggest of these cups would hold nearly two drops of dew, which every one knows is the wine of the fairies; and no one with insight can doubt that there has been a banquet in the moonlight of the evening before, and that the fairy maids have left the little goblets out by mistake. If we look farther, we may find the table-cloth, spun by some famous spider linen weaver, and embroidered with diamonds in the morning sun. With the coming of June, the summer tents and pavilions of the little hill folk will appear in thousands, and on the trees we will find brown balconies, where tiny Juliets doubtless stand to listen to the vows of their Romeos, or from which miniature politicians harangue their constituents. Occasionally you may find a bit of land-coral, or maybe a mitten that has been overlooked in the spring packing, and has been badly moth-eaten in consequence. And among them all, you may find a tiny witch of the woods wandering, with her bent back, and her little red poke-bonnet. At twilight, you will see the pious clover in the grass fold its hands for its evening prayer, and bend its head above them.

In June you may come upon a stalk where the tiny monks have hung their blue hoods; or, by the river, to some portraits in the shape of snapdragons. Hold them right side up, and you have a sour, unhappy old gentleman, who evidently suffers from rheumatism — probably on account of the dampness of his home. Turn him wrong side up, and behold, his character is altered, and he is perfectly happy and content with his lot; wherein he is very human indeed. We have all seen his human prototype, of unbearable temper so long as he has only yielding and undisturbing circumstances

about, but who, ignored and buffeted and rudely upset, becomes most conciliatory in his manner. While we make experiments upon the temper of this old gentleman, behold, from the linden tree above us there comes floating a monoplane of elegant design, balanced and steered by a green ball rudder. Invisible to our coarser eyes, a tiny elf sits on the little wind-carried vessel, and it was, no doubt, the curiosity of this elf that detached the airship so much before its time, and brought it down to investigate our human actions.

Thruout the summer these belongings and portraits of the fairy-folk appear, in a thousand different forms. In the autumn, before they creep away for their winter's sleep, we find them still. The ground cherry hangs full of tiny lanterns, to light the lawn-festivals of the wee folk. The acorn cup is fit for a thousand uses, from the little helmet of the post-oak, to the great broad boat of the red oak. Every floating seed carries a dream down the wind. The changing leaves are miracles; and in the winter buds all next summer lies sleeping, visible to any keen eye that will investigate the great hickory buds.

There are people who can be interested in accurate drawing for itself; but they are few, and they are mature in mind. The child, and usually the grown person, must begin by having a personal something to express, and grow from that attitude into the more abstract one of interest in the thing for its own sake. From the fairies in the spring flowers, to the sleeping cat-

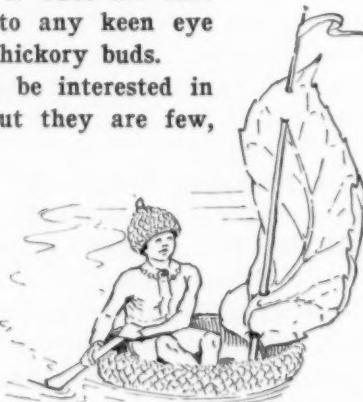


Plate VI. The post-oak helmet and the red-oak boat, about natural size

kins and leaves in the winter bud, is an easy step. From the winter bud to the spring blossom of the tree, the forming fruit, and the ripened seed, and then to its sprout again, is a study of intense interest, which can be furnished by a single white maple branch in a jar of water, up to the point of the mature seed. And when you have brought a child so far, you have given it an abiding interest in growing things; or else you have failed in the whole aim of your work.

Personally, I believe in fairies,—flower fairies, in particular. I have seen one hopelessly poor pupil transformed by the Little Man in the Violet into a really excellent one, and turned finally into a botanical specialist. I have seen a real human boy run down a lane, and look into ten nests he knew there, counting the eggs, and touching none. I have seen a class of matinee lovers turn out to hunt the May preacher-in-the-pulpit, and forget their idol of the theater, and return with rosy cheeks, and freckled noses, and splendid appetites, happy children instead of blasé little men and women. These things are, in my eyes, above any training in representation of form; but in that direction also the careful and faithful study of plant forms, underlaid by a knowledge of what each form means in the life history of the plant, and enriched by all the fanciful embroideries that can emphasize the character of the plant, is of such patent value that it needs no argument. Some few things cannot be taught, except thru the drawing of type forms, or of allied objects; but by far the larger number, and the more important of the principles of drawing, can be best given thru the medium of things alive, and beloved; and of these things not the least are the fairy haunted trees and flowers of the hills.

It is not necessary, perhaps it is not even advisable,

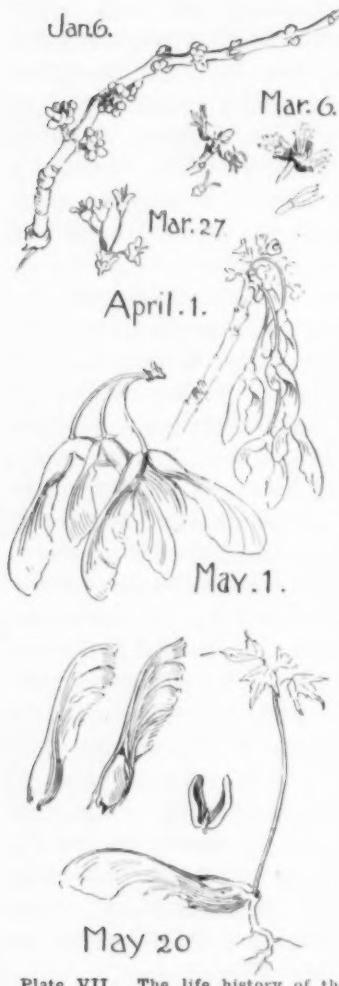


PLATE VII. The life history of the silver maple

that the child should himself try to draw the fairy in his blossom; but if he feels its presence, he will surely have a keener vision of the character of the flower than he could without its help. Even in such matters of fact as the relative sizes of the acorn cups, a bit of fancy can furnish an illustration that is infinitely more vivid than any precise measurement could be. Keenness of observation is the great essential of this work, of course; and it cannot exist without keen interest in the botanical side of the plant-study; but the more of imagination and fancy we can add to this scientific interest, the more we can give the child a love that is stronger and deeper than interest, and that will be a lasting treasure to him in all his life.

Returning to the definition of Nature Study in the first paragraph, we find that this paper is sadly incomplete: It omits entirely the dromedary, the cobblestone, and the hemlock chip; and the bumblebee is merely given a passing glance,

and no word of comment. This neglect is a sad necessity, due to lack of space; but it may be remedied by close study of Rackham's illustrations for Peter Pan, and for Midsummer Night's Dream. There, in the midst of wonderful drawing, the trees come alive, the insects and animals move enchanted, and every stone is instinct with meaning, as it is to the eye of a child.

FLOY CAMPBELL
Manual Training High School
Kansas City, Missouri



MY WORK BOOK

CHAPTER VIII — Making



LL the subjects have been covered. There only remains the making of my book, the assembling of the work of the year in some acceptable form for preservation.

I have attempted to point out possible methods of enriching school work, by bringing drawing and its principles into service. If a new interest has been attached to this study, if a more kindly feeling toward it has been actuated, and if, perhaps, a keener appreciation of its value to good work has been aroused, then these chapters will have served their purpose.

In Chapter I, I decided upon $7\frac{7}{8}$ " x $9\frac{3}{4}$ " as the best size for the page of my book, this size being determined by the English composition paper. But as this sheet is not to be the actual page, but is to be attached to it, the final dimensions will be a little larger.

A quarter-inch margin may properly be left on three sides, with from $\frac{3}{8}$ " to $\frac{1}{2}$ " at the bottom, thus making the page $8\frac{3}{8}$ " x $10\frac{1}{8}$ " or $10\frac{1}{4}$ ". (See Figure 1.)

I have decided to bind my book with the Japanese lacing shown in the "Orihon" illustrated in Figure 7, Chapter V. This necessitates the allowance of $\frac{3}{4}$ of an inch more on one edge of the page. The all over dimensions will then be $9\frac{1}{8}$ " x $10\frac{1}{4}$ ". (Figure 1.)

The next problem is one of actual making. Single sheets may be cut and bound, a sheet double the size of the page may be folded and several of these folios bound, or still larger sheets may be folded twice, forming quartos or four leaves, and

similarly bound. The first method is more difficult to bind, the leaves are more likely to tear out and it takes too much time. The third way involves the handling of large sheets, too large for convenient or easy handling by the average fifth grade children. The second plan is left and proves most satisfactory, not only because it is easier and quicker, but for another reason.

Doubling the size of the page would necessitate a sheet $10\frac{1}{4}'' \times 18\frac{1}{4}''$, but an important consideration alters this dimension. Pasting sheets in the finished book would naturally spread the covers unless some provision were made. A certain amount of thickness between the leaves at the binding is necessary to counteract this spreading. Such a provision is found in the ordinary photograph album. By allowing more paper the folio may have a triple fold in the middle and the problem is solved. (See Figure 2-c.)

The simplest way of making this fold is as follows: First fold once thru the middle (Figure 2-a); then fold each leaf of the folio back on itself, guiding the second and third folds by a thin stick the length of the page, and the desired width, $\frac{3}{4}$ of an inch. (Figure 2-a.) Allowing for this folding the size

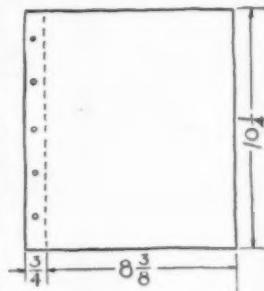
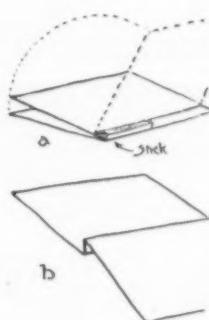


Fig. 1



b

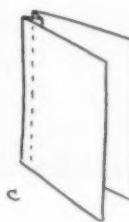


Fig. 2



Plate I. Well mounted pages from the regular class work of the fifth grade,
School 16, Albany, N. Y., Miss Clara Walker, Principal

of the paper necessary for making two leaves will be $10\frac{1}{4}$ " x $19\frac{3}{4}$ ".

The next step is to decide upon the number of pages necessary for my book. This involves a study of a book's "make-up."* The following pages will be usually found in most books, not including the covers.

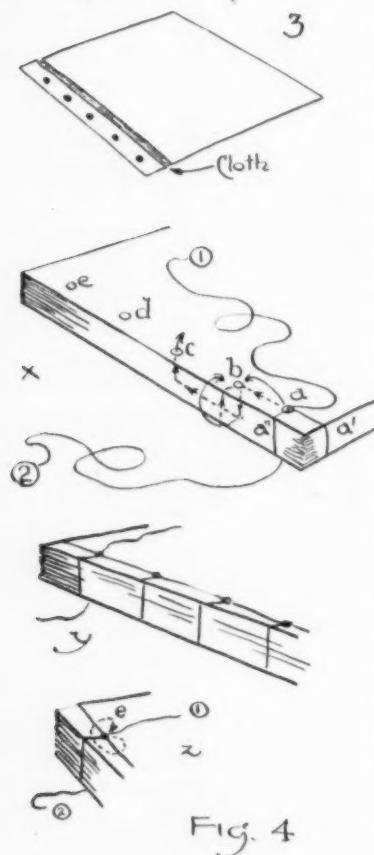
2 blank pages (sometimes 4 and 6)	1st leaf
Half title or Bastard title	2d leaf
Blank page or notice of limited edition	
Reverse of Frontispiece (Blank)	3d leaf
Frontispiece	
Title-page	4th leaf
Notice of copyright	
Dedication	5th leaf
Blank page	
Preface	6th leaf
Preface, continued or blank	
Table of contents	7th leaf
Table of contents, continued or blank	
List of illustrations	8th leaf
List of illustrations or blank	
Introduction	9th leaf
Introduction or blank	
Half title	10th leaf
Blank	

Then follows the actual contents of the book, with one or more single blank leaves at the back.

Of course as much or as little of the above as the pupils wish or have time to plan may be used. The pages devoted to Dedication, Preface, and Introduction may be part of a number

* A helpful little book for this problem is "*The Features of a Printed Book*." Printed and published by the School of Printing of the North End Union, Boston.

of English lessons. The drawing lesson might well be used for designing and printing the title page as well as the cover.



A third group may then punch the holes for binding. This may be guided by using a strip of cardboard with holes cor-

Now comes the last step, making. This is in itself good Manual Training and may properly come at that time.

The best work should now be sorted and the total number of pages and leaves reckoned for. This planning is good practical arithmetic. Having decided upon the number of leaves, the required amount of paper should be estimated, and the stock cut and folded. Group work may be tried at this stage of the making, after each pupil, however, has made one complete folio.

One group, perhaps girls, may make the first middle fold by bringing the outer edges together and creasing the opposite side. Another group, of boys, may then do the more difficult back folding, which requires more strength in holding the guiding stick firmly in place. A

rectly placed or by using in the same way a folio already punched, the latter method being simpler and more accurately handled, as the top folio must exactly fit over the one to be pierced.

Following this should come the pasting of the work. The best way of mounting is to very lightly tip the four corners with library paste, no attempt being made to paste the whole surface, as it would be extremely difficult to handle and would seriously warp the leaves unless dried under pressure for some time. Plate 1 illustrates well mounted pages. As soon as mounted the pages should be arranged and numbered as they are to be bound. The middle of the wide margin or about one inch from the outer edge at the bottom is, perhaps, the most satisfactory place for the numbers.

The covers for my book may be made of fairly heavy straw, book or card board. They must bend easily at the binding so should be composed of two pieces, one a narrow strip just the width of the triple fold at the back, the other slightly narrower than the page itself. These pieces will be separated about 3-16 of an inch, and hinged by a strip of cloth pasted on the under side. The whole may then be covered with paper and holes corresponding to those in the folios punched thru the narrow strip. (See Figure 3.) The cover design should next be traced and drawn in black and white or color.

The book is now ready for binding. For this purpose stout string or more expensive silk cord should be laced as follows: (See Figure 4.) First pass cord thru hole (a) until lengths are equal, roughly estimating the right amount to use. (Figure 4-x.) Pass string (1) around the bottom of the book at (a') and back thru (a), the other end (2) around book at (a'') as at (a'). Then lace (1) down thru (b), around the back in the direction of the arrow heads and thru (b) again to (c) on the

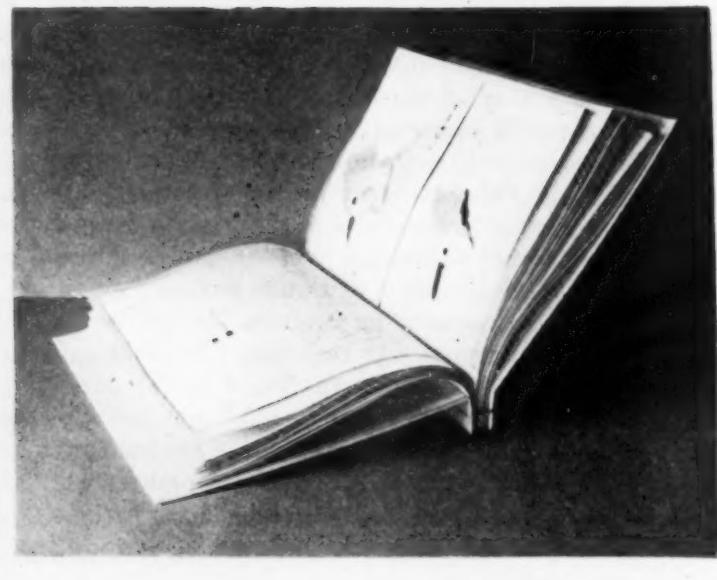
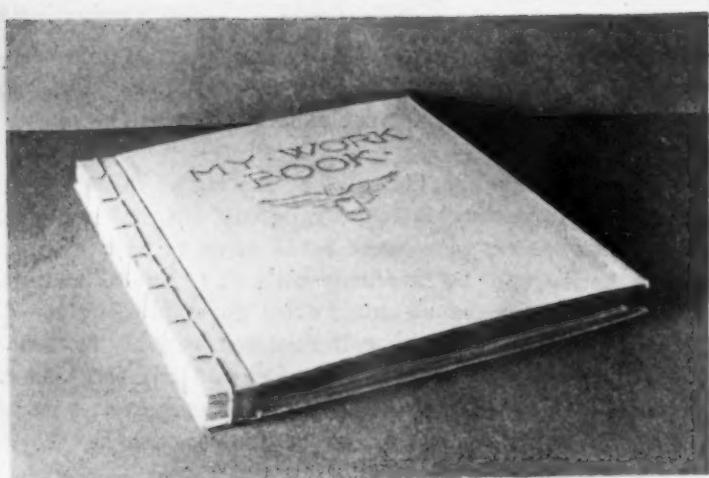


Plate II. The Work Book completed

under side, up thru (c). Lace end (2) up thru (b), down (c), out and around back of book as with string (1), down (c) and up and out (d). Repeat again with ends (1) and (2) until the last hole is reached and ends (1) and (2) come out from opposite sides of the book.

Finish top as at the bottom with ends again on opposite sides. (Figure 4-y.) Then pass end (1) under the strands entering hole (c) and down (e), pulling as tightly as possible and tie on the under side with end (2). (Figure 4-z.) When securely and tightly tied push the knot down into the hole quite out of sight. A bradawl will help greatly thruout the lacing. Plate II shows the complete book bound with common brown twine.

My Work Book is now complete. It is a record of the best work of the year. It points to the many roads that have been traveled, the many lessons learned, and it is a constant reminder of a steady progress all brought into permanent form.

Correlation now has a new meaning. Drawing, giving new life to school work, finds constant use. Manual Training has found a mission and the wood of the unused garden label has been saved for better use.

From now on a Work Book may be made each year, the making gradually requiring less effort but demanding more beauty. Each year a book more valuable than any text-book will round out the pupil's education. Each year a record of progress will find its way to the pupil's own library or that of the school. Each year the fruit of earnest labor will go forth, a lesson to all who read.

"Go forth, my little book! pursue thy way!
Go forth, and please the gentle and the good."

ROYAL B. FARNUM

State Supervisor of Drawing and Industrial Training
Albany, New York

A NATIONAL FLOWER



Plate I. The Mountain Laurel.
From a photograph reproduced by courtesy of
J. Horace McFarland

DURING the last quarter of the nineteenth century, "a popular movement, surely unique in the history of the world," began to develop in the United States, having as its purpose the adoption of a national flower. "The National Flower Movement" is the title of a pamphlet tracing its growth and reviewing the claims of several flowers suggested for adoption.* This movement, according to the author of the pamphlet, is "a matter of pure sentiment, seeking legislative recognition." It may be this, but it certainly ought to be more. A National Flower is an esthetic necessity.

In a recent book by Professor John C. Van Dyke, entitled, "What is Art?" the distinguished author, after lamenting certain practices of wealthy Americans, affirms: "We borrow the wrong things. As a result the borrowed product is inappropriate, insignificant, wholly expressive of our time, our people, or our civilization."

And this wise man concludes:
"We shall not be great in art

* The National Flower Movement. By Frederick Leroy Sargent. Reprinted from the Transactions of the Massachusetts Horticultural Society, Part I, 1898. Rockwell & Churchill Press, Boston.

or its appreciation, nor shall we in any wise become an artistic people, until we put aside our foreign baubles and do our own things, with our own materials, in our own way."

What are these materials? Wood, brick, and stone, of course, but in a peculiar sense, steel, terra cotta, and concrete.



Plate II. A blossoming spray of Mountain Laurel. Reproduced from a photograph by courtesy of J. Horace McFarland

What is our own way? We have none as yet. "We may drag the world for antiquities and turn our houses and cities into museums, but in the end we shall find that collecting is one thing and producing quite another thing. Moreover, the inspiration of a nation's art never yet came out of



Plate III. Studies of Laurel foliage. 1. A spray of young leaves. 2 and 5. Typical shapes of fresh leaves. 3, 4, and 6. Forms which the leaves assume when dried

the junk-shop. It comes out of the soil — the time, the place, the people, and their ideals.”*

No student of the history of art can question ‘for one

*What Is Art? By John C. Van Dyke. Chapter VI, Art Appreciation, pp. 153-154.

moment the truth of these statements. To look backward, to copy the past, is useless. It is folly to galvanize a corpse, be it never so beautiful. The recent suggestion, A Pan-American Ornament Cult, can be at best but of evanescent value.

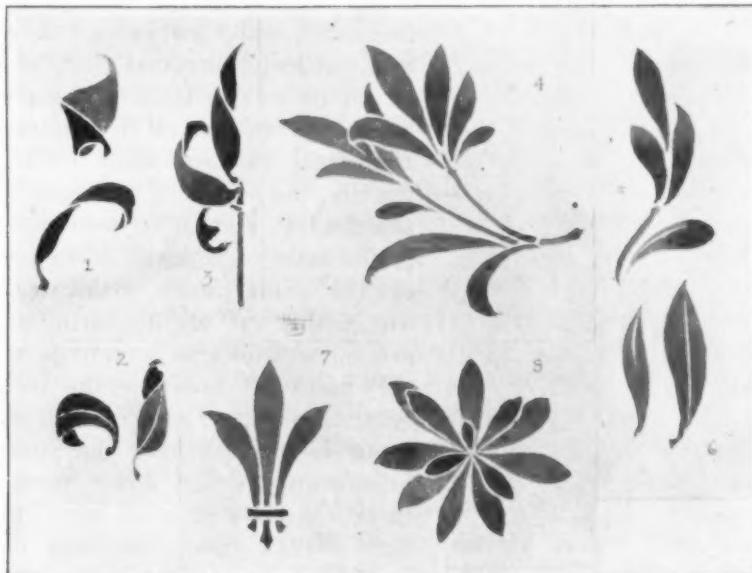


Plate IV. Brush renderings of Laurel foliage. 1 and 2. Typical dried leaves rendered in two tones. 3. One-half of a bisymmetrical arrangement suggested by dried leaves. 4 and 5. Conventional sprays of Laurel, suggesting decorative possibilities. 6. Leaves drawn with two strokes of the brush, indicating midrib. 7. One of many historic forms easily translatable into the terms of the Laurel. 8. Top view of a spray suggesting rosette forms.

It is not vital. "It is in vain that we look for genius to reiterate its miracles in the old arts; it is its instinct to find beauty and holiness in new and necessary facts, in field and roadside," said Emerson.

"Our own way" can be no other than the historic way. The Egyptian art, as Professor Meurer has proven so conclusively,* developed, thru the careful observation and adaptation of plant forms the people loved, forms to them significant,—chiefly the lotus, the papyrus and the date palm.

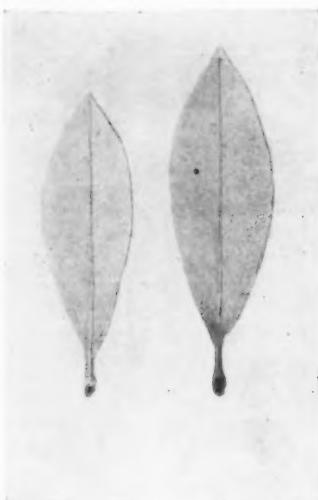


Plate V. Mature leaves of the Laurel showing fine proportions, and simplicity and grace of outline

Greek art, while borrowing freely from ancient sources at first, attained its own distinctive character only when it drew its inspiration from its own plant forms, the lily, the acanthus, the laurel † and the ivy. Roman art flourished in the same regions and made use of the same forms elaborated. The Gothic art of the north, as every one knows, is a fruitage of the northern flowers,—the trefoils, crowfoots, vines, roses, and ferns, to mention only the most prominent. Certain flower forms in each country received more attention than others, not only in architectural decoration but in personal adornment in heraldry and in handicraft. In consequence, wherever a lotus form appears the design is assigned at once to Egypt or is assumed to have been produced thru Egyptian influence. The Greek lily form is equally characteristic and indicative of Greek civilization. The acanthus means

*Vergleichende Formenlehre des Ornamentes und der Pflanze. Dresden, 1909.

†*Laurus nobilis*, the Sweet Bay.

Roman art or the Renaissance—Roman art reborn. The fleur-de-lis is distinctively French, the rose distinctively English.

If America is ever to produce an art of its own, it must make use of its own native resources. It must adopt some few elements, peculiarly appropriate, something "out of the soil—the time, the place, the people, and their ideals," and with patience work these elements over and over in the spirit of the ancient, the classic, and the medieval nations, until forms of beauty arise to glorify our national life. "Beauty will not come at the call of a legislature. . . It will come, as always, unannounced, and spring up between the feet of brave and earnest men." In the museums of Kandia, Constantinople, Delphi, and Athens, are the marble records of Greek experiments with the echinus and the astragal, covering a period measured by centuries, before the final perfect forms were developed. We in America must attack our problem as brave and earnest men, trusting Beauty to crown the work of our hands in her own good time.

The question now arises, have we among our plant forms any one that might be called undoubtedly our own, characteristically American, peculiarly appropriate to our time, our people, our ideals? I believe we have.

The Mountain Laurel, the *Kalmia Latifolia*, seems to be the very embodiment of the American spirit.

In the botanies it is called, "The American Laurel" or, in Gray's latest edition, "Laurel (of America)." It is not a frail herb but a stout shrub, in the south almost a tree, with close-grained wood, of fine texture, capable of receiving a high polish, a fact that rhymes well with our ideal of the American nature.

Varieties of the Laurel are found in all our territory except

the central prairies and the southwestern plains. It clings to the hills.* It grows at its best in the thirteen original States whence came the ideals that have shaped our national life.

The foliage is evergreen, and never wilts when used for decorative purposes. It dries and curls, and the colors become soft and gray.* The flowers, which grow in handsome clusters, (*e pluribus unum*) are white with touches of red (two of the colors of our flag), and, like the leaves, do not wilt. When their times comes, they fall off whole,— little chalices miraculously carved from snow and tinted with rose. When the flowers fall they leave a persistent seedpack in the form of a sphere, which as it dries splits and reveals a five-pointed star, another American emblem. These clustered spheres, each bearing its star, are perfect symbols of our autonomous States, each represented by a star in our flag. The Laurel, in its plan of growth, is decimal, like our coinage,— another significant fact. Moreover, its flower is unique, recognizable instantly in mass at any distance, or singly, in any stage of its development, unmistakable,—unmistakable when interpreted in any scale, with or without color. And lastly, the Laurel is peculiarly independent. Many flowers are incomplete in themselves. They are dioecious or monoecious, or they depend upon insects or upon the wind for fertilization. Not so the Laurel. This extraordinary flower has hit upon a mechanical device for distributing its pollen. The ten stamens, at first bent backward and caught in the dents of the corolla, are suddenly released when

*This has been urged as an objection. "The National Flower must grow everywhere." Does the national bird, the Golden Eagle, breed everywhere? These birds are seldom if ever seen east of the Mississippi.

+The foliage of some varieties is said to be poisonous when eaten. The statement is not, however, sufficiently authenticated. Why should a national flower be edible any more than a national bird? Eagles are dangerous at times. So is Liberty! Freedom kills those who misuse her.

the auspicious moment arrives, and the pollen of the anthers is thrown with unerring aim upon the stigma of the long pistil. A mechanical invention to perform its necessary work! Nothing could be more thoroly American than that.

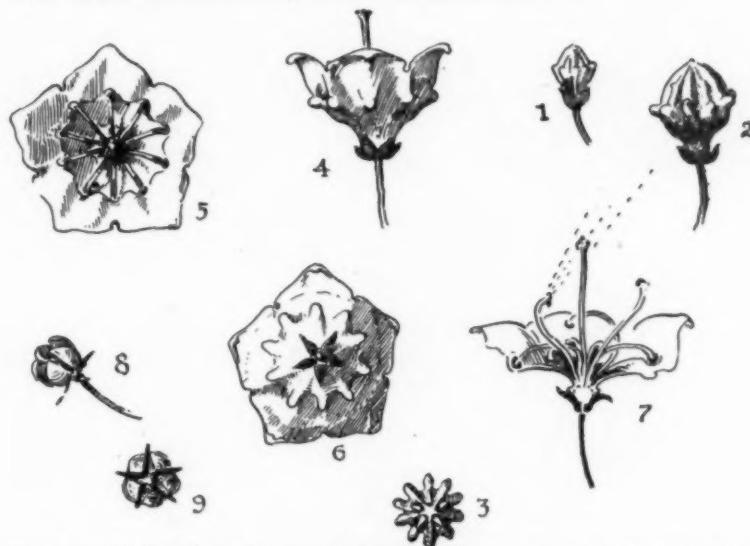


Plate VI. Studies of the florescence of the Laurel. 1. A young bud. 2. An older bud. 3. End view of a bud. 4. A flower, side view. 5. Front view of a flower. 6. The back of a flower. 7. A section showing the action of the stamens in fertilization. 8. The persistent berry or seed pack. 9. A front view of the seed pack, showing the five-pointed star.

Among the nine essential conditions a National Flower should fulfil, according to the resolutions passed by the National Flower Convention held at Asheville, N. C., in October, 1896, are the following:

(a) "The National Flower should bloom on one or more of our National holidays." The Laurel blooms from early April in the south to late July in the north.

(b) "It should lend itself readily to floral decoration by variety and purity of color and distinctiveness of form." As a decorative element the Laurel is unrivalled. Its rich, glossy dark leaves, of severe outline, when used without the flowers,

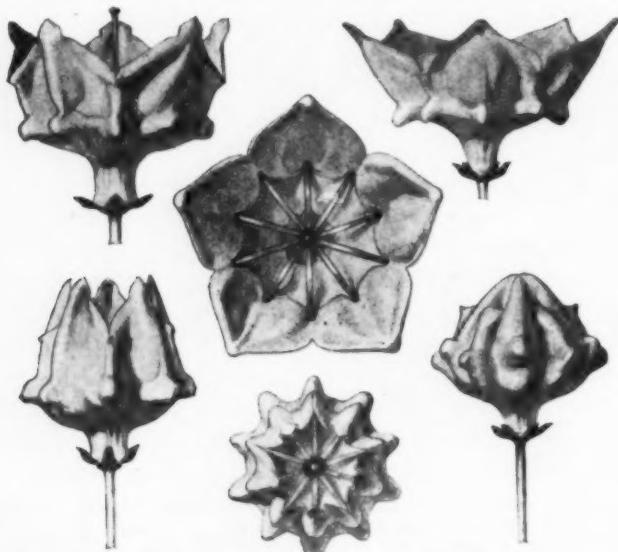


Plate VII. Studies of the Laurel flower by Professor Meurer, reproduced from his book, *The Derivation of Ornament from Plant Forms*

would form a decoration dignified and rich enough for the funeral of a President. The evergreen leaves are themselves a symbol of immortality. A single spray of the Laurel in bloom is as complete as the whole. A cluster of flowers cannot easily be gathered without the accompanying leaves. The color scheme of the Laurel is perfect for combination with the flag, whose white and red come to their most exquisite hues in



Plate VIII. Suggestions of the adaptability of Laurel forms to common objects.
1. Mace or rod of office. 2. An ornament for a chair post, newel post, or finial. 3. A bowl. 4. An electric light shade. 5. A chalice. 6. Ornament for the top of a helmet. 7. A button or rosette. 8. Fireman's helmet. 9. Fruit dish. 10. A molding or string course for a government building.

the flower, and whose dark blue forms the richest possible background for the sparkling buds and shining leaves.

(c) "It should bear what in the popular sense is called a flower, and should not be merely a foliage plant or one chiefly valued for its fruit." The Laurel meets this requirement perfectly.

(d) "It should be a flower which has never been used by any other people as their floral emblem, and not resemble such a flower in general form." The Laurel meets this requirement also.

(e) "It should possess, if possible, patriotic associations plainly connecting it with the best for which our country stands among the nations of the world." The Laurel was the chief decorative element in the splendid arches thru which George Washington rode to his inauguration at New York, as the first President of the United States;

"The Laurel which belongs
To the gallant chief who fights;"

the Laurel which crowned victors in the ancient games of Apollo, which was given of old for academic honors,* which has come to be the commonly accepted symbol of honors of every kind, for we say of the young American who succeeds in any field, "He has won his laurels."

(f) "The features characteristic of its form should combine such simplicity and gracefulness that when used conventionally in decorative design, the flower may be readily recognized independently of its color." This, the most important condition of all, in fact the essential condition from the esthetic point of view, has often been passed over lightly or disregarded entirely.

*The classic laurel was in its leaves much like ours, — ob lanceolate and evergreen.

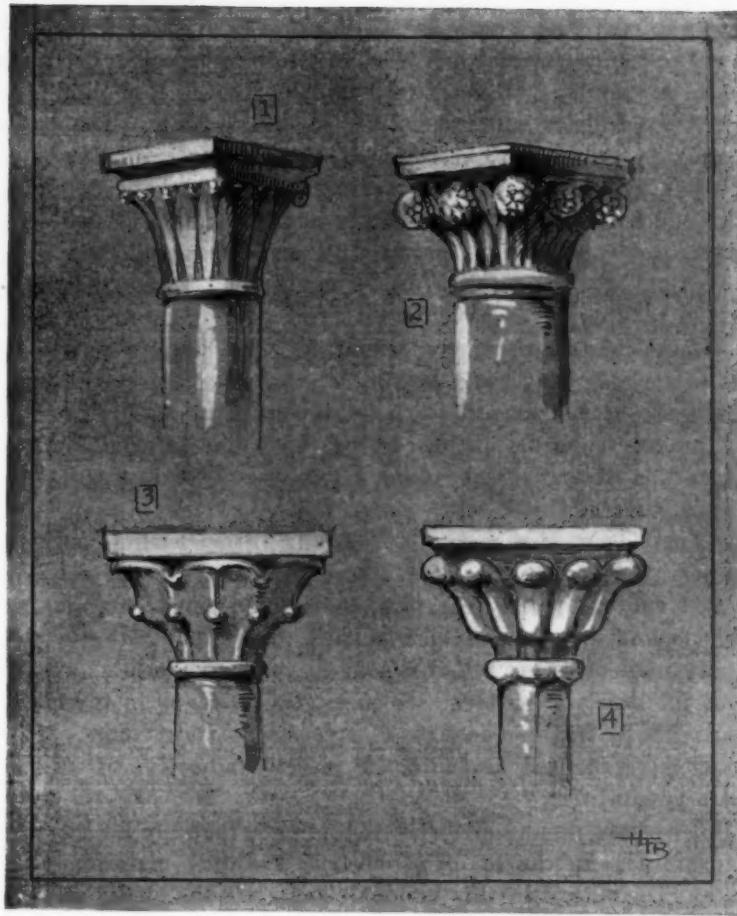


Plate IX. Suggestions for Laurel capitals. 1. Laurel leaves with the seed pods. 2. Clusters of Laurel flowers supported by leaves. 3. A capital based on a single flower. 4. A capital based on a single bud

The committee which framed this resolution was wise in its choice of words. "Simplicity" and "gracefulness" are precise and adequate expressions of the requirements. The more frequently a unit is to be repeated, the simpler it must be. A dentil may be repeated forever without becoming wearisome; not so an animal form, or the human figure. The Gothic builders understood this. In the best Gothic decorations no two faces are alike. An intricate leaf or a complex flower, one that cannot be reduced to a conventional form instantly recognizable, is an undesirable decorative element. The simpler the form the better. No leaf could be simpler than the Laurel and still retain the second essential, gracefulness. This leaf is beautiful in itself, beautiful in combination, and in combination susceptible of endless elaboration into the most intricate and ornate patterns.

The flower is a marvel of design. From earliest bud to its persistent fruit, it is of extraordinary beauty. In color it is as lovely as the fairest rose; in form incomparably quaint and elegant; in line simply exquisite. Singly, in either view, in any stage of its growth, it is suggestive of numberless adaptations in form and pattern. In mass, by itself, or in combination with its lustrous foliage, it suggests as many more. The sketches reproduced herewith are merely indicative of its infinite possibilities.

But perhaps its unique distinction is to be found in its promise of usefulness in the realm of our new building material, concrete. To imitate in this moldable material the sculpturesque forms of the past will lead us nowhere. To recognize the peculiarly suggestive forms of the Laurel, as shown in the reproductions of drawings from Professor Meurer's book, *The Derivation of Ornament from Plant Forms*, and to experiment along these lines with ornamental capitals, brackets, rosettes,

antefixes, and finials that will draw perfectly from the molds, is to enter upon a promising pathway, a pathway that may lead to a distinctively American development in architectural enrichment.

Aside from the more barbaric forms of ornament, the Celtic interlacings, and the purely geometric patterns of the Greeks and the Saracens, there is hardly a form of beauty, drawn on vases, painted on walls, blown in glass, hammered in metal, cut in wood or carved in stone, that cannot be paralleled in new forms of beauty developed from the Laurel. To translate the historic forms into fresh and significant forms, breathing the spirit of the eclectic but individual Republic of the West, would be a task worthy of achievement, a task calling for the hearty coöperation of every American artist and craftsman, a task sure to yield perpetual and enduring satisfactions, and ultimately to enrich the history of art with a wealth of new forms of hitherto undreamed-of beauty.

An illustrated address by Henry Turner Bailey, National Arts Club, New York, January 12, 1911.



ANNOTATED LESSONS

JUNE

THE work of the entire year finds its fruition in that of the month of June. The June work therefore should be more beautiful than anything that has preceded it. That which has been learned and acquired should be utilized in the production of things appropriate to the closing of the school year and the beginning of the long vacation.

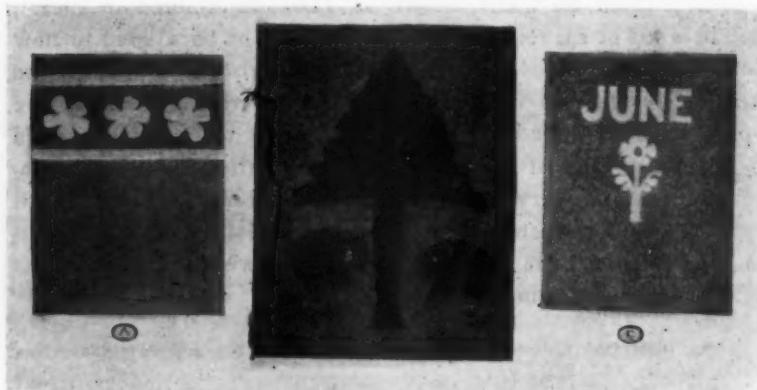


Plate I. Covers by first and second grade primary pupils, worked out by paper cutting

JUNE BOOKLETS

The cover, a, Plate I, was suggested by the work of E. Murdock, a primary pupil in Winchendon, Mass. The wild rose of June cut from paper ornamented the cover. Within, the pages of the booklet contained nature studies and nature quotations appropriate to the month.

The second cover is from a book about The Tree Dwellers, made by Lillian Thatcher in a second grade, Albany, N. Y. This book contained eighteen pages, full-page illustrations drawn in colored crayon alternating with the text. The cover design was made by paper cutting.

The third cover in Plate I was suggested by the work of Francis La Fortune, a first grade boy, Winchendon, Mass. The letters are cut

from a strip of paper upon which they were hektographed or drawn, and the ornament, a conventional form of the rose, was cut from a hektographed copy. The book which Francis sent to the Contest was made up of sixteen pages containing illustrated number work, nature drawing, language, spelling, etc.

Some of the most effective little booklets produced in the lower grades deal with a single common flower, the dandelion, the buttercup,

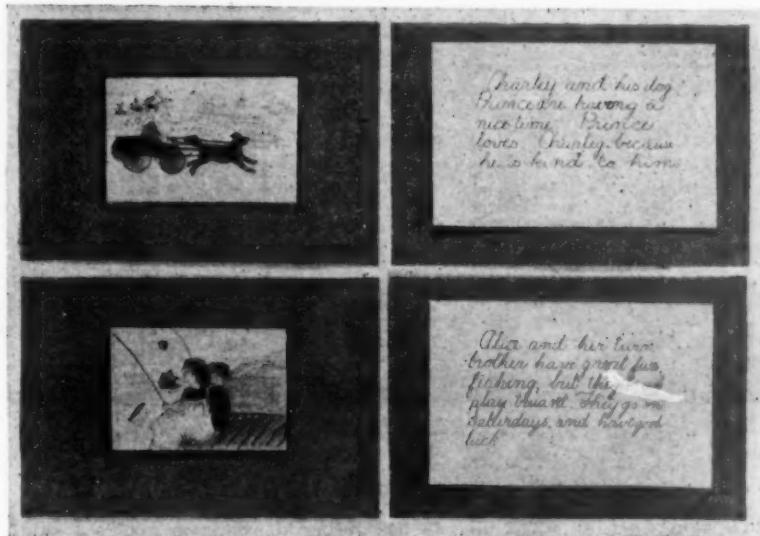


Plate II. Pages of an illustrated booklet. Leaves uniform, text and illustrations pasted in

the rose. One of the best of these received last year came from Marjorie Moshier, Hopkinton, Mass. The booklet was made from a single sheet of paper folded and cut as described in the April number of *The School Arts Book*, page 725.

Another form of booklet easily made by the children is suggested in Plate II, four pages from a booklet entitled, "Outdoor Friends," by Leona Corbin, III, Easthampton, Mass. This was made of six sheets

of gray drawing paper, 9 x 12, folded to produce twelve leaves. The illustrations were made upon white drawing paper and the text upon writing paper, clipped to the proper size to fit the pages, and pasted in position.

Still another effective booklet is that shown in Plate III, from Marjorie Berdan, Ridgewood, N. J. In this case the illustrations were drawn directly upon the leaves of the book in two tones of gray, direct from the object. This little booklet contained a half-dozen of the common leaves which Marjorie found growing between her home and her school.

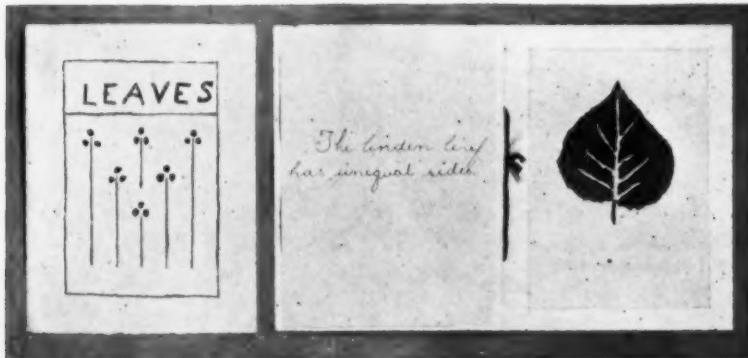


Plate III. Pages of a fourth grade booklet on familiar leaves

TOYS AND USEFUL OBJECTS

Things a child would like to use during his vacation are good subjects for study during June. The objects and their method of manufacture are determined of course by the abilities of the children. They may range from flags and paper windmills thru shovels whittled from old shingles, to reels for fish lines, toy boats, and model aeroplanes. Plate IV shows a few toy boats such as children from seven to twelve years of age delight to make. Thin wood, toothpicks, and paper are sufficient for the simplest models. Pieces of board, spools, corks, bits of tin, and pieces of round wood, such as may be cut from roadside thickets, may be utilized for the work of the older children. This primitive sort of manual training yields large returns to the average boy.

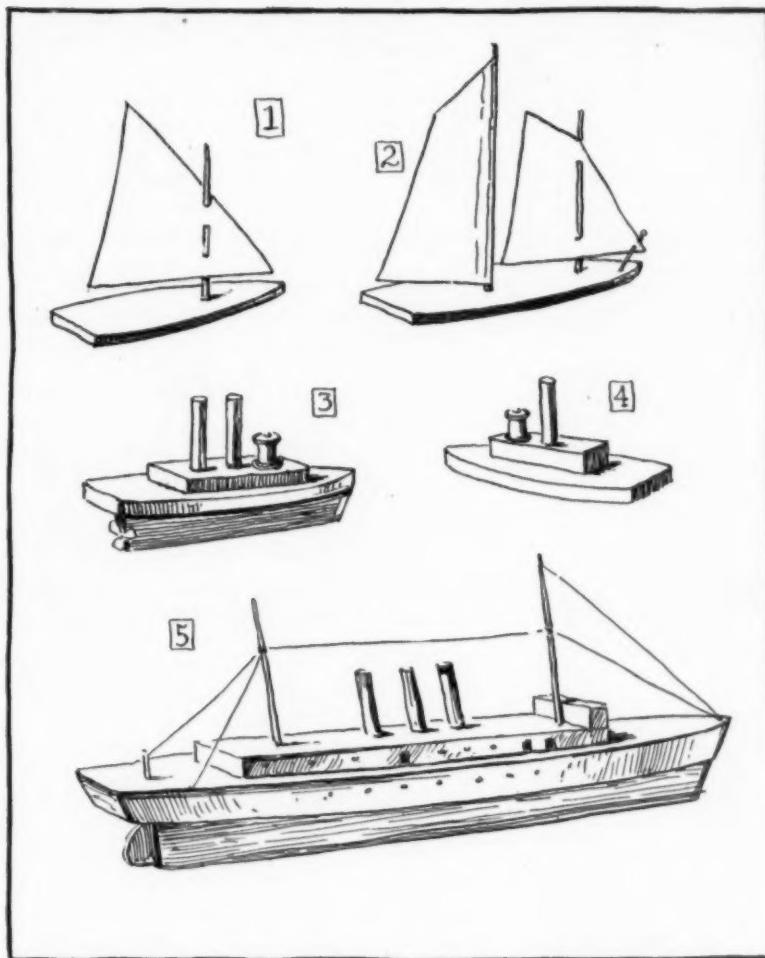


Plate IV. 1. A sloop. 2. A schooner. 3. A sea-going tug. 4. A harbor tug.
5. An ocean-going steamship

ANNOTATED LESSONS



The girls of corresponding age enjoy the making of woven or knotted bags, or such objects as those shown in Plate V. The upper illustration in this plate is a laundry list containing printed slips purchased in bulk from some laundry and neatly bound in appropriate covers by Joseph Moguin, a fourth grade boy, Middleboro, Mass. The second illustration in the plate shows a case for post-cards and stamps, a very handy article when one is traveling during vacation. This was made by Florida Danes, a little girl thirteen years old in the Hope Street School, Woonsocket, R. I. The calendar of flowers was made by Annie Tarber. Such a booklet becomes a delightful diary if all the flowers discovered during one's vacation are entered in it in order.

ILLUSTRATED SCHOOL WORK

Plate VI shows a kind of work combining drawing and manual training with other school studies which should never be forgotten. The possibilities along these lines are without limit. The pages here reproduced are from the Williams School, Newton, Mass. Miriam Herron made the paper on the red cross, and Nelson Sly the paper on the red-winged blackbird.

ARTICLES REQUIRED BY THE TRAVELER

A wide field for applied design of the most practical sort opens before the teacher

Plate V. Examples of fourth and fifth grade constructive work

who considers with her children the making of articles which might be of use to them in traveling. Plate VII contains a few of the many articles which have been successfully made by school children of various grades. A is a memorandum block with a little cover ornamented with a design based upon two young pines, by Edna Robichau, II, Hardie School, Beverly, Mass. B, a case for the holding of post-cards, was made and ornamented by a fifth grade pupil in the Practice School, Salem, Mass. C is a sketch-book made from school drawing-paper and bound with ribbon and linen thread by a sixth grade boy, Practice School, Salem, Mass. D is a portfolio to hold post-cards and stamps. It contains pockets for these articles, and a blotting pad. It was made by a first year student in the Normal School, Salem, Mass. Plate VIII contains three pen-wipers, the first by H. G. C., a fourth grade pupil somewhere; the second by Ernest Brown, V, Sioux City, Iowa, and the third by Leslie Spofford, an eighth grade pupil, Easthampton, Mass. The selecting of appropriate material, the planning of the construction and the designing and coloring

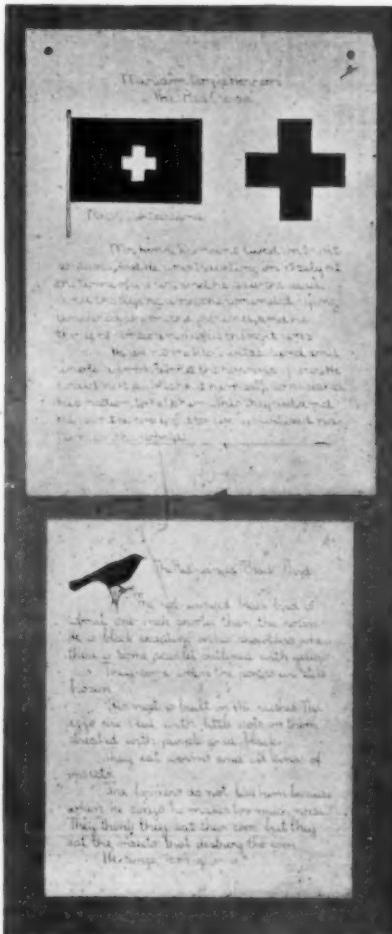


Plate VI. Illustrated language papers from the fifth grade, Newton, Mass.

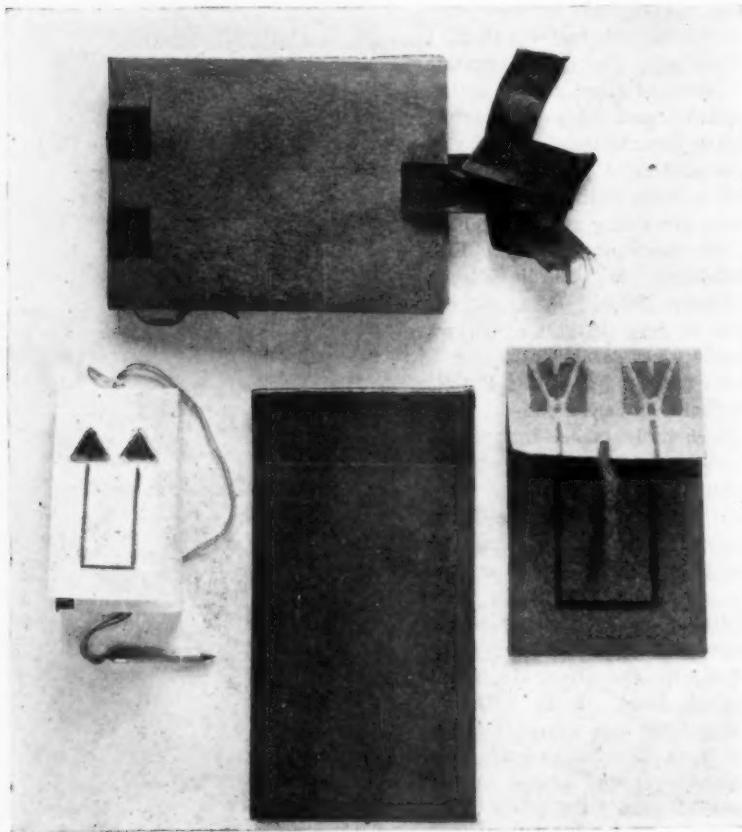


Plate VII. Examples of constructive work by pupils under the direction of
Mr. Frederick Whitney

of the cover to make the pen-wiper an attractive addition to the writing-desk, constitute a series of problems of genuine educational value.

PORTFOLIOS FOR SCHOOL WORK

Plate IX shows two successful portfolios with decorations based on insect forms. The first of these was made by M. W., fourth year, Johnstown, Pa., the second by Margaret Stahl, sixth year, Johnstown, Pa.

Another type of ornamentation for a portfolio is shown in this



Plate VIII. Pen-wipers by grammar grade pupils

plate, an all-over pattern of flowers designed by Eddy Ferare, V, Westerly, R. I.

PRODUCTION BOOKLETS

The most successful of these are based on local industries within the range of the pupil's observation. Booklets have been received in the Contests dealing with corn, wheat, lumber, leather, cotton, etc. One of the handsomest of these booklets, both outside and inside, came last year from Francisco Medina, a fifth grade boy, Ponce, Porto Rico. This booklet contained very careful studies in color of flowers and fruits of the island. The cover of the booklet is shown in Plate IX.

OBJECTS REQUIRED IN THE HOME

This constitutes another large field with a sufficient range of subjects to furnish suitable problems in every grade. Plate IX contains one illustration in this field, a card, to be hung near the telephone, con-

taining the numbers most frequently required by the family. This particular card was made by Craig McClure, Jr., VIII, Glen Ridge, N. J.

PREPARATORY STUDIES

Some of the best work done by grammar school pupils in geography and history has been individual work suggested by the coming vacation. One pupil in the class is to travel in England, let us say, another in

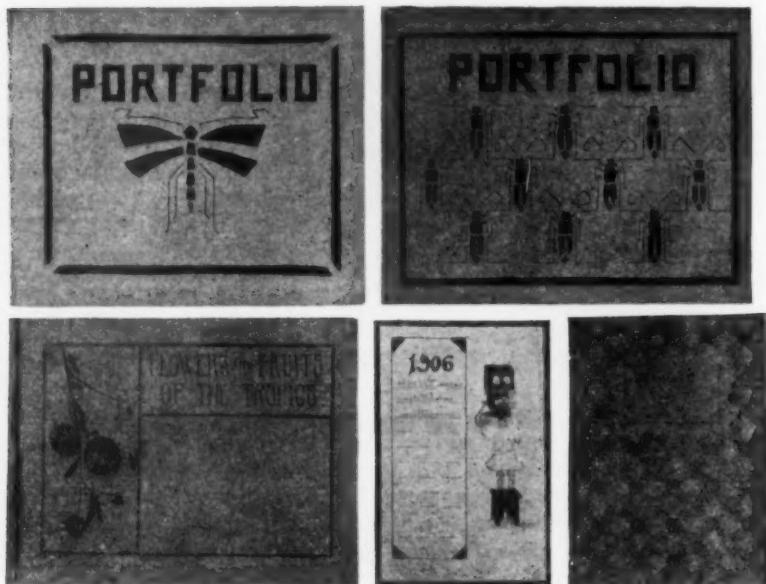


Plate IX. Examples of constructive design by grammar grade pupils

Canada, a third is to have a vacation in Maine, a fourth is going on a farm in the country in his own state, a fifth is going to the seashore of New Jersey, etc. In preparation for such travel, the geography of the country and historical events connected with the various localities furnish inspiring topics for investigation. The papers prepared under

such a stimulus have a certain tang of reality which makes them not only profitable to the individual student but enjoyable to the entire class. These papers put into booklet form are prized by the young authors and their parents.

LITERARY STUDIES

The careful study of single pieces of literature, such as *The Vision of Sir Launfal*, *The Quest of the Grail*, *The Idylls of the King*, *Tales*

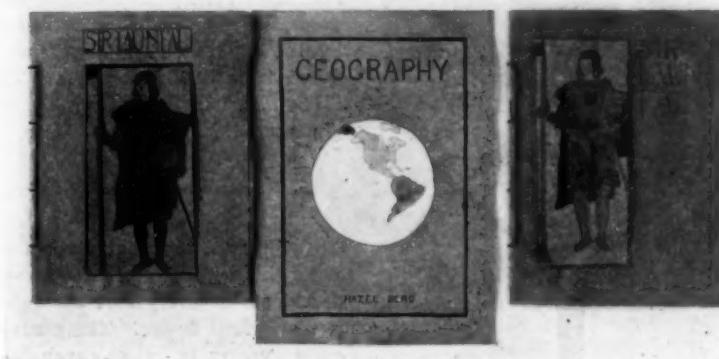


Plate X. Well arranged booklet covers by grammar grade pupils

of a Wayside Inn, etc., are good themes for graduation exercises, and when put into the form of handsome booklets become attractive souvenirs of the occasion. Plate X contains three covers of unusually good design, the central one by Hazel Berg, a fifth grade pupil, Rochester, N. Y.; the others, two arrangements of the same decorative material and two different schemes of color. That at the left is by Doris Fletcher, fourteen years old, Practice School, Fitchburg, Mass.; that at the right is by Madlin Nolan, thirteen years old, same school.

FANS

In some schools the children have made fans of their own by using a piece of wood one-quarter of an inch thick for the handle, a

single piece of rattan thrust into holes at the upper end of the handle, and two sheets of bond paper, the first having the exact shape of the hoop, the second having the same shape plus triangular laps like saw-teeth all around the outline. The paper with the laps is pasted first and the paper without laps put on as a cover. These fans have been made the subjects of decorative design. In other schools fans have been purchased and the decorations designed and added by the children. The fan reproduced as an illustration, Plate XI, is by Marion Smith, an eighth grade pupil, Easthampton, Mass.



Plate XI. A fan decorated by Marion Smith, VIII, Easthampton, Mass.

Throughout the country there is a growing tendency to make school documents of every sort the subject of school design. The graduation programs, the announcement of the annual exhibit of school work, tickets of admission, orders of exercises, and the like, are now frequently made the subjects of competition among pupils of a given grade throughout the city, the successful design being reproduced for the occasion. In some cases the school committee has been induced to allow the cover of the school report to be produced in the same way. Plate XII shows three school report covers designed by school children, the first by Bret Montague of Gardner, Mass., the second by Sarah Bromley of Westfield, Mass., the third by E. A. H., Concord, N. H. Such competitions emphasize the reality of drawing and the commercial value of design.

H. T. B.

JUNE WORK IN HIGH SCHOOLS

It is generally true that June, the last month of the school year, is rather broken with its final examinations, exhibitions, social leave-takings, class-days, and commencements. In schools where classical

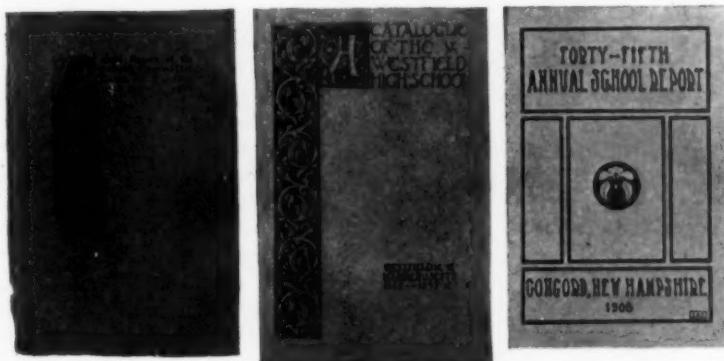


Plate XIII. Examples of school report covers designed by school children, adopted by the school committee, and published by the town

studies rule the curriculum—the drawing teachers are often stranded unexpectedly with the unusual demands on the students. Carefully planned programs are upset; pupils plead with potent excuses for freedom from drawing; principals request drawing teachers to assist in other departments; and thus, too often, does the term end. It would seem wise, therefore, to regard the June work as largely preparatory for summer and the coming fall. Another line of endeavor which will prove of value to both students and school is the preparation and execution of decorations for this closing month.

In the decoration of a school hall or classroom the three absolutely essential laws to observe are: 1. Unity of direction and form of decorative motives; 2. Predominance of one color with harmonious subordinate tones; 3. Concentration of the decoration at the most important part of the room.

If we expand these ideas we will, under the first heading, see that,



A study of tree structure. A drawing in pencil by Florence Bradshaw Brown

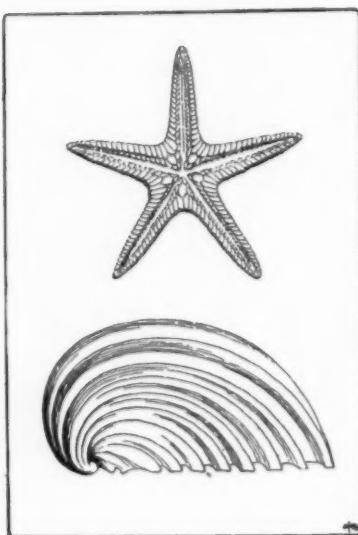
in the use of plants and flowers, for example, it is wise to avoid sprawling, scraggly effects which are so common. The tiresome and over worked palm, as an instance, may well give place to the dignified box or bay tree when available. The popular festoons, leading everywhere and nowhere could be much better straightened along some of the structural lines of the room. Varied assortments of plants are much less satisfactory than quantities of one variety. Curves, swags, oblique and zigzag arrangements should yield to the vertical and horizontal. Simple frames and lattices can be easily built of lathes or other thin wood, which, when painted white or green, form supports for plant decoration and enhance the architectural dignity of the room.

In the use of artificial forms the same principles hold. The use of the shield, escutcheon, monogram, banner, etc., should be subordinate to the rule of recurrence of one motive, with possibly the alternation of a subordinate harmonious form. Here, again, the positions and direction of these



should be guided by the constructive lines of the room rather than by momentary fads or the whims of popular students. Could anything be more devoid of taste than the habitual oblique drapings of the ubiquitous isosceles college flags?

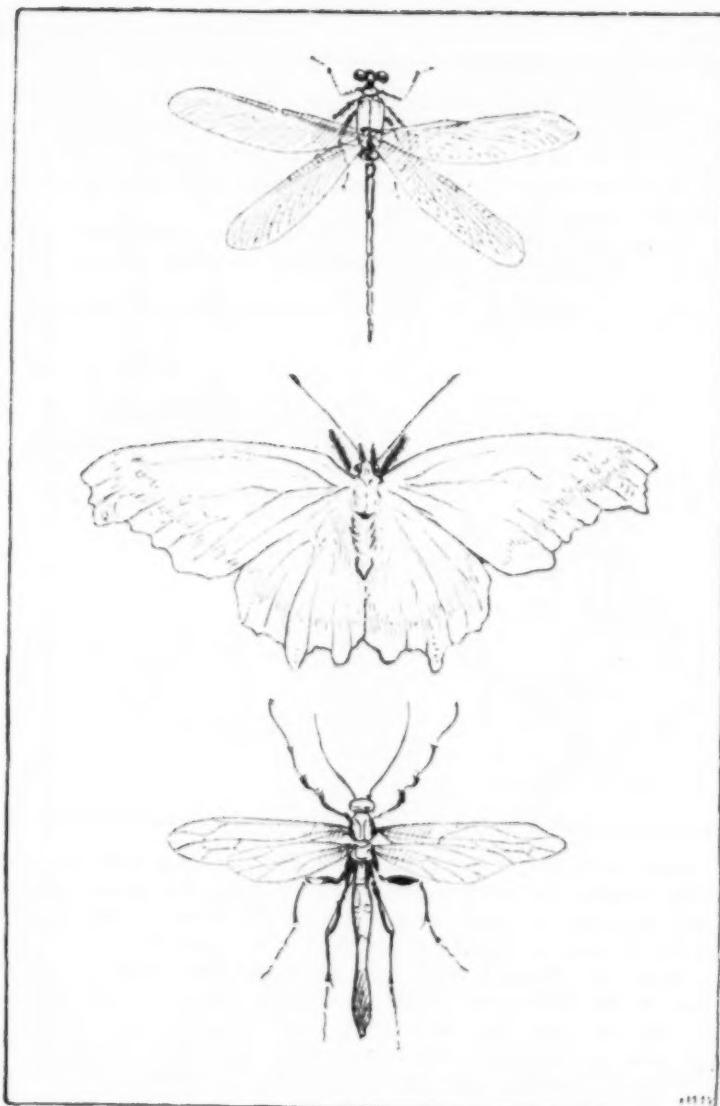
In planning such decoration of a large room valuable suggestions



Pen-and-ink studies of marine life by Harold Haven Brown

may be had in almost any library from the works of Lewis F. Day, Walter Crane, F. S. Meyer, and from books on heraldry, costume, and medieval decoration.

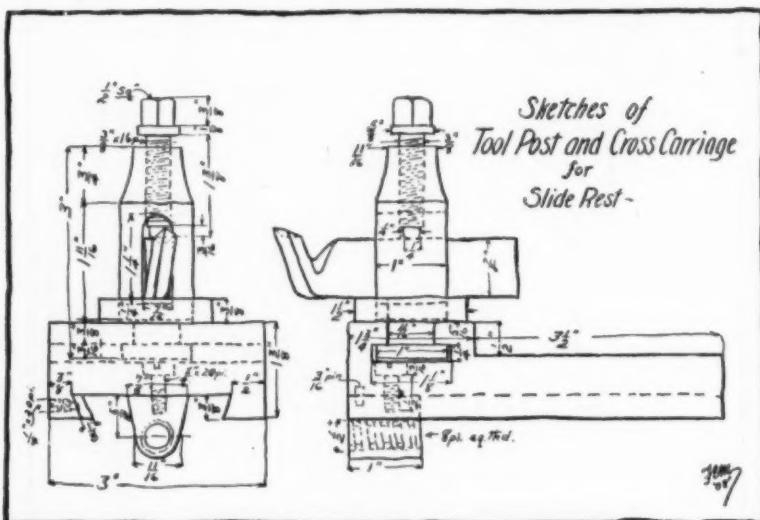
It is hardly necessary to enlarge on the importance of one dominant color in a decorative scheme whether in plant arrangement or the use of conventional motives; yet how common is it to find platforms spotted with sprawling palms balanced on spindly tripods with a motley procession of unrelated flora chasing in and out beneath the unstable supports.



Pencil studies of insects by Harold Haven Brown

Finally, the principle of decorative concentration will cause a reasonable degree of success with the fewest possible materials. Some part of every hall or room should be considered as the "clou" or chief point. Here should be massed the chief scheme, whether or not the rest of the apartment receives attention or not.

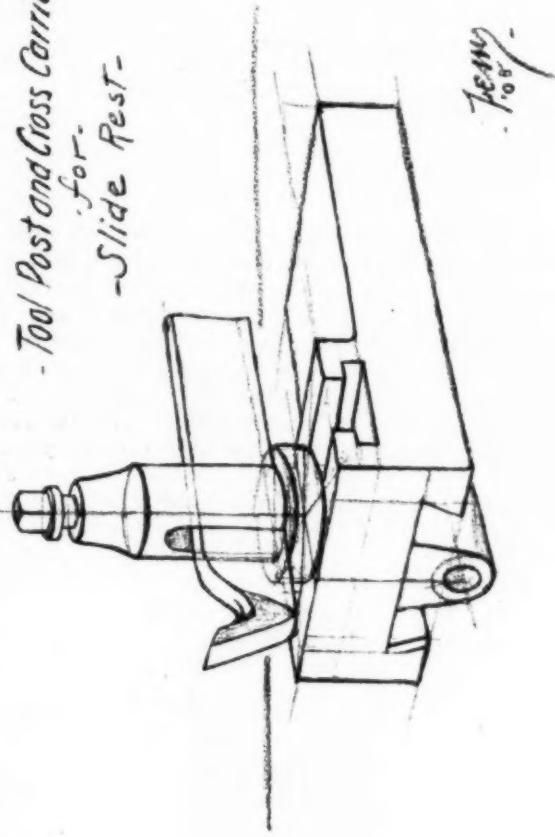
Do not forget the great beauty and decorative value which lies in lettering. An inscription or motto extending along one side or around



the whole room, in gold or colored letters of a foot or so high, not infrequently supplies all the decoration needed. Only the purest types of Roman or mediaeval letters should be used, as shown in such books of lettering as those of Strange, Lewis Day, or F. C. Brown.

Along the foregoing lines may the minds and hands of the art classes be led with profit during the closing month, to the end that they may see some new meaning in good decoration and that their school shall be beautified with schemes, not only fresh and distinctive, but, so far as possible, possessed of that delightful element called symbolism.

- Tool Post and Cross Carriage -
for
- Slide Rest -



Temp.
1.087

The illustrations for this month suggest some lines of activity for the coming summer's drawing. The sketch-book habit is a good habit to cultivate, and the careful studies that students can be induced to make in the vacation they will frequently treasure the most.

HAROLD HAVEN BROWN

Stuyvesant High School
New York City

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MECHANICAL DRAWING

1. From the working sketch of the Tool Post and Carriage for a Slide-Rest of a Lathe make detail drawings of each part.
2. From the assembled working sketch make a freehand perspective sketch as illustrated on page 975. This may prove to be a more complicated sketch to make than anything previously suggested, and the working drawing should be carefully analyzed into the different typical forms which make up the whole drawing. Treat each form separately in the sketch, but locate it in its relative position with the other forms, carefully considering the convergence of lines and the proportions of parts.

F. E. M.

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HELPFUL REFERENCE MATERIAL

DESIGN

- A Manual of Historic Ornament, Richard Glazier. December, 1906, p. 345.
A Theory of Pure Design, Denman W. Ross. May, 1907, p. 798.
Bases of Design, Walter Crane. Bell & Sons.
Classroom Practice in Design, James P. Haney. May, 1907, p. 800.
Design in Theory and Practice, Ernest A. Batchelder. February, 1911, p. 476.
Great Masters of Decorative Art. Art-Journal Office, London. December, 1903, p. 169.
Handbook of Ornament, F. S. Meyer, Hessling & Spielmeyer.
Interdependence of the Arts of Design, The, Russell Sturgis. November, 1905, p. 214.
Lessons on Decorative Design, Frank G. Jackson. Chapman & Hall.
Lessons on Form, Blunck. Translated from the German by David O'Connor. June, 1906, p. 783.
Line and Form, Walter Crane. March, 1905, p. 428.
Nature in Ornament, Lewis F. Day. Charles Scribner's Sons.
Ornament and Its Application, Lewis F. Day. November, 1905, p. 214.
Pattern Designing, Archibald Christie. Clarendon Press, Oxford.
Principles of Design, The, Ernest A. Batchelder. September, 1904, p. 41.
Studies in Plant Form and Design, Midgley and Lilley. May, 1904, p. 431.
Styles of Ornament, Alexander Speltz. June, 1908, p. 921.
Theory and Practice of Design, Frank G. Jackson. J. B. Lippincott.
Vergleichende Formenlehre des Ornaments und der Pflanze, M. Meurer, September, 1910, p. 99.
Wood Carving Designs, Muriel Moller. April, 1907, p. 686.



THE WORKSHOP

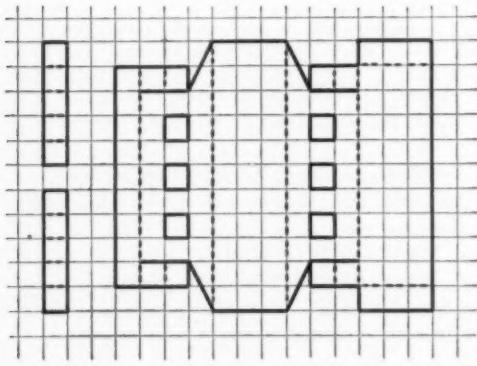
THE TROLLEY CAR

FOR many children the vacation holds promise of various trips, some of which probably are to be in the trolley car. First grade children will be satisfied with the simple one which they can make. Like the rag doll, it gives the imagination a chance. It can be made from a sheet

of $\frac{3}{4}$ " squared paper and is so simple that it requires almost no explanation.

Reverse the two outer folds of the pieces one square by five squares, making all the folds right angles. Place these under the car, one across each end. Cut the four wheels from cardboard, an inch in diameter, and fasten to these under parts by pushing a toothpick thru.

If a sand table is available, a track may be built with kindergarten sticks and a trolley arranged for; or a car barn may be built with large blocks and the cars run in for the night.



THE AUTOMOBILE

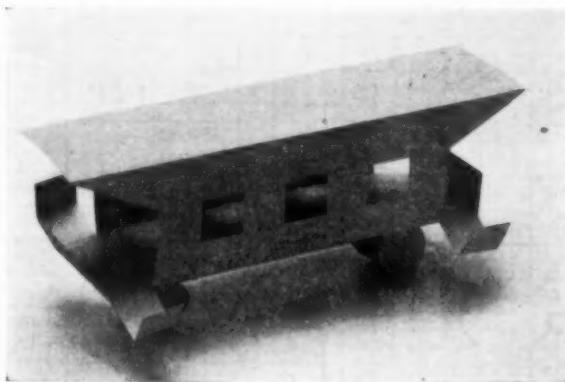
The automobile, rather a fussy piece of work, is designed for the older children who like a complex problem. Several sheets of $\frac{1}{2}$ " squared paper will be required unless the children are sufficiently expert to use the $\frac{3}{4}$ " paper. It will be much easier to make the folds by placing the ruler on the paper in position and with a paper-knife or similar tool bend the paper over the edge of the ruler. This will bring the lines on the inside.

The piece, 16×21 squares, with corners cut out, makes the body of the car. The two pieces, 8×16 squares, are for seats. In shaping these latter, the folds are all made from the same side of the paper. The lap is pasted to the fourth row of squares from the other end. It then resembles a box with a back but no ends. This gives a large sur-

face to paste to the bottom of the car. If desired, laps may be left to fasten the ends of the seats to the sides of the car.

The irregular hexagonal prism would better be made next and fastened in place at the front of the car. If it is easier, the end may be a separate piece. Or the part may be simplified considerably by making it a rectangular prism.

Next, put on the pieces at the sides, fastening the lap of eight squares under the bottom of the car. Turn up the one square and fasten to the side of the car close to the front edge, at such an angle that it will hold



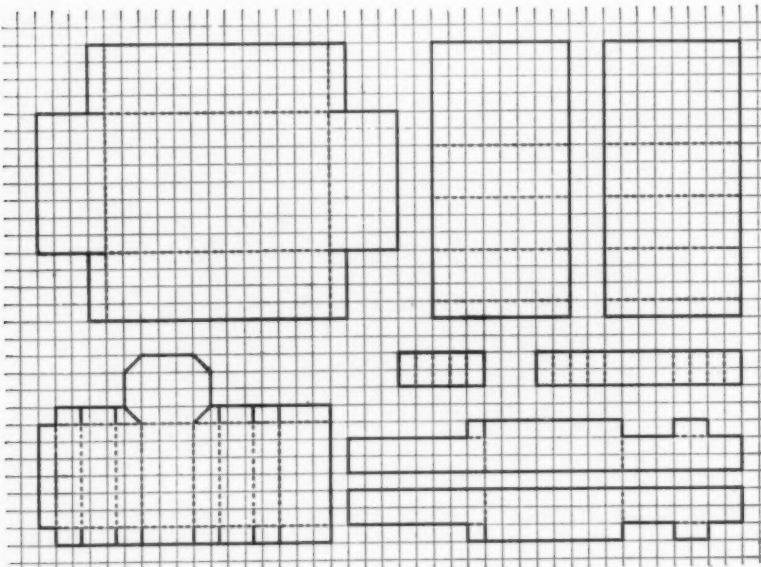
the front mud guard in its proper position. Fold down the lap of two squares and paste to the side of the car in a way that will hold the rear mud guard in place.

If the car has been made of the $\frac{1}{2}$ " squared paper, the remaining pieces would better be made of something stiffer. They are to be placed under the car to hold the wheels. Fold in the manner described for the trolley car. Place the shorter piece under the forward end of the hexagonal prism; the longer one even with the back edge of the car. Cut the wheels of something stiff, $2\frac{1}{2}$ " in diameter, and fasten with wire put thru the parts under the car. The back wheels come close to the sides of the car; the forward ones in line with them.

Perhaps it would be well to defer shaping the mud guards into

place until the wheels are on, as they should follow the curve of the wheels.

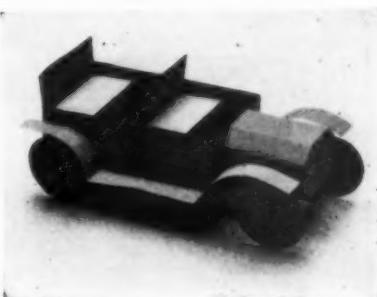
From the automobile down to a simple child's cart there are many and varied forms on wheels. It is hoped that these models, together with what has gone before, will have developed the children's ingenuity in construction. Along with their delight in creating form, there is much



of educational value. Likewise, there is suggestion for healthful employment for the hours when, free from the restraint of school, children are thrown upon their own resources. The long days of vacation are less of a boon to children and their mothers than to weary teachers. It has been said that the things done in school that are most worth while are those which the children voluntarily continue to do on holidays. There are but two steps, then, for the teacher: First, choose for school work things that have vital interest for the children. Second, make the doing of

these things so interesting that the children's heads will be filled with plans and their hearts with eagerness to execute them. Then, mayhap, they will not feel as did one small boy who questioned, "But, Mother, if I have to go to school all day, when shall I have time to learn anything?"

ANNA J. LAMPHIER
State Normal School
North Adams, Massachusetts



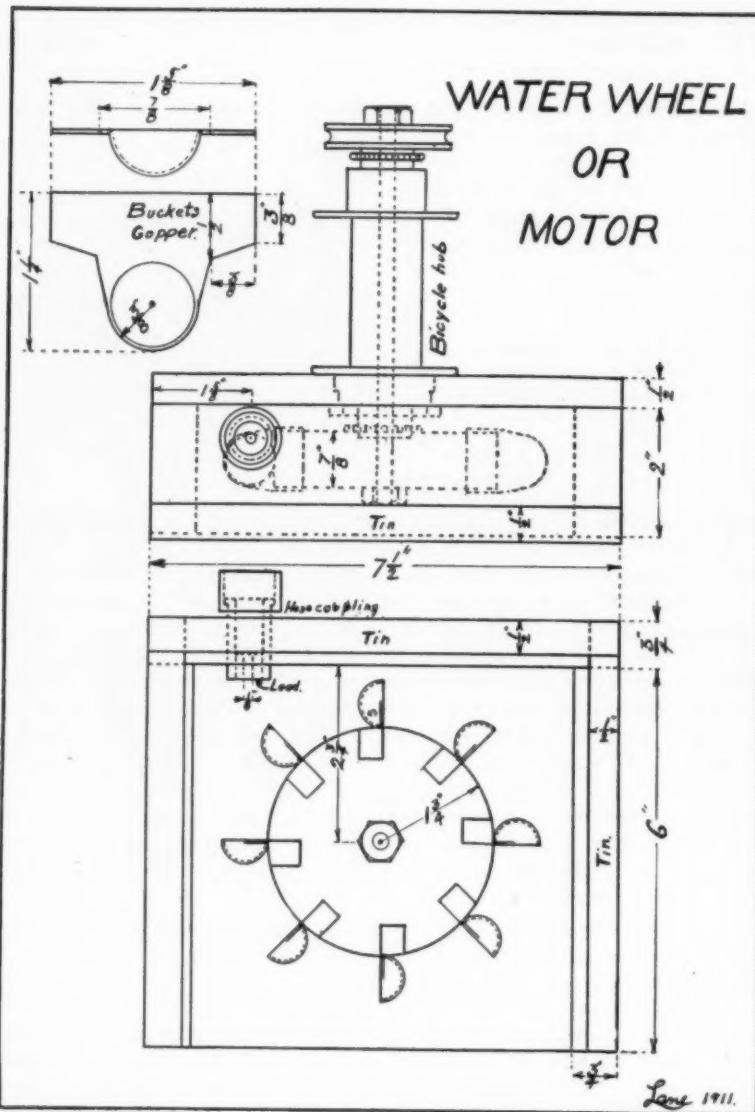
WATER-WHEEL OR MOTOR

THE plates on pages 982 and 983 show the working drawing, and picture of an "impulse" or tangential water-wheel or motor of considerable efficiency when used with the ordinary city water pressure.

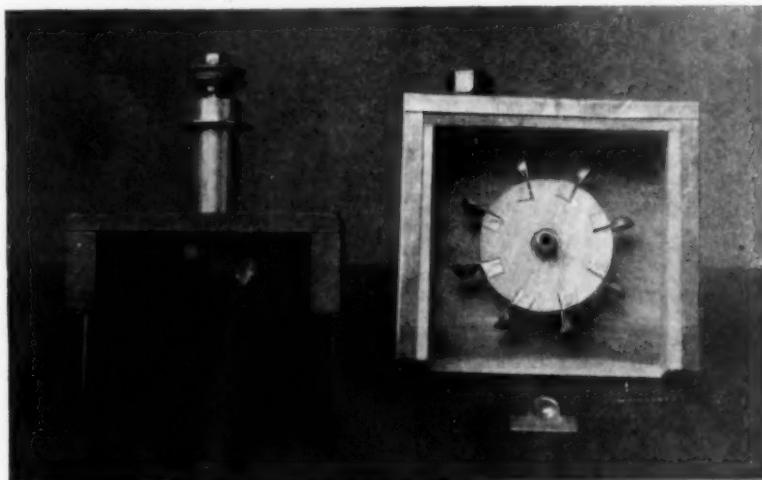
This type of water-wheel has been developed in the west where comparatively small volumes of water under great pressure are available. In some instances the water was first piped for placer mining and later used to run stamp mills by a crude water-wheel made of plank known as a "hurdy-gurdy wheel," which was turned by the force of a jet of water. Later iron buckets of various shapes were bolted to the circumference of the wheel. By accident it was discovered that greater power was developed if the jet struck one side of the center of a cup-shaped bucket instead of the center—the stream is reversed in direction by the smooth inner surface of the bucket, giving all its original momentum to the wheel. The best buckets are double, the jet striking on a sharp edge between the two buckets.

Materials necessary: A bicycle hub, a hose coupling, about 32 square inches of 20-gauge copper or eight mustard spoons, tin, lumber to make the box, screws, nails and tacks.

Construction: Make the box of white wood, or pine, nailing the top to the ends, painting all joints if possible; screw the side to the top and ends; work out the wooden wheel with turning or coping saw and spokeshave, with the compass or dividers; draw a line $\frac{1}{2}$ " inside the circumference of the wheel; lay out the places for the buckets, drawing



the lines across the face and edge of the wheel, with the back-saw make the slots in which the buckets are placed; bore a hole for the shaft. If the shaft is short it is sometimes necessary to let the end of the cone into one side and the nut into the other. Anneal the copper by heating it to a dull red; cut it into pieces about 2" square. The bucket may be formed by driving the copper into a dapping block, a $\frac{3}{4}$ "-hole in a hard-



Two views of a water-wheel or motor by Frank P. Lane

wood block or the end of a piece of $\frac{3}{4}$ " pipe with a punch made by rounding the end of a short piece of $\frac{5}{8}$ " dowel rod,—in driving the punch use a large number of rather light blows and do not hold the punch straight up all the time. It is well to paint or oil the wheel before inserting the buckets, which are held in place by pounding down the side flaps.

The hub may be fastened to the box by removing the sprocket, letting the end thru the side and fastening with the nut which held the sprocket in place, or screw-eyes may be placed in the corners of the side, doubled wire carried thru these and the holes in the outer spoke flange of the hub and twisted tight with a nail.

The end of the hose coupling should be filled with lead either by

pouring melted lead into it or by driving a large bullet into it and compressing it with a punch. The $\frac{1}{8}$ " hole should be made with a drill. The measurement for the location of the hose-coupling is not given as it would vary with different bicycle hubs, but the stream of water should not strike the center of the bucket.

Three strips of tin 1" wide bent at right angles should be tacked to the sides to hold the glass or tin cover, which is slid up from below. A bottom may be added if the water is to be conducted away by a pipe.

The pulley may be made of wood or metal and may be of any convenient size. Wooden mustard spoons may be used for buckets as in the wheel shown tipped down in the picture.

FRANK P. LANE
Hill Institute
Northampton, Massachusetts



AN EXHIBIT OF PUBLIC SCHOOL WORK, SAN FRANCISCO



"**I**T has been difficult to select work for three pages only. We do a great variety. I have not tried to represent all. The photographs were made from some of our recent work, mostly design. It is not my purpose to show a sequence, but merely to give some idea of the quality we succeed in getting. My experience leads me to believe that the quality of work is not so much a question of grade as of teacher. I frequently find as good work in a fourth grade as in a sixth grade, and as good in another sixth as I find elsewhere in an eighth."

KATHERINE M. BALL
Director of Art Instruction

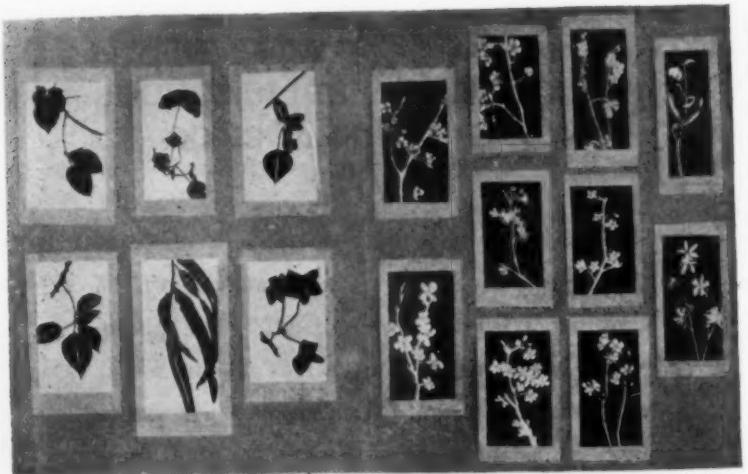
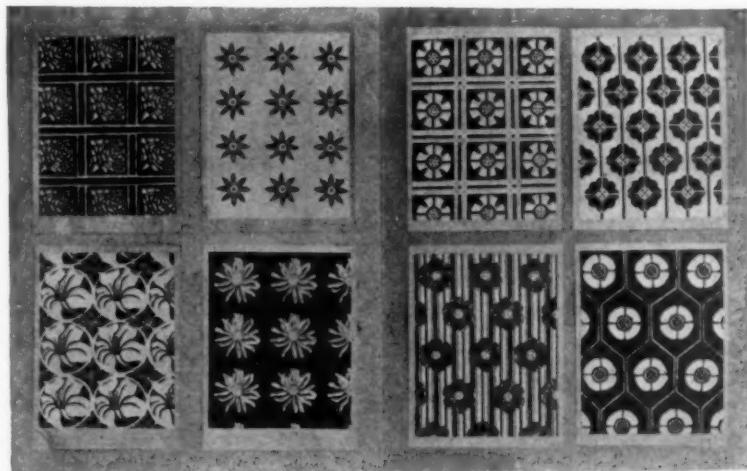


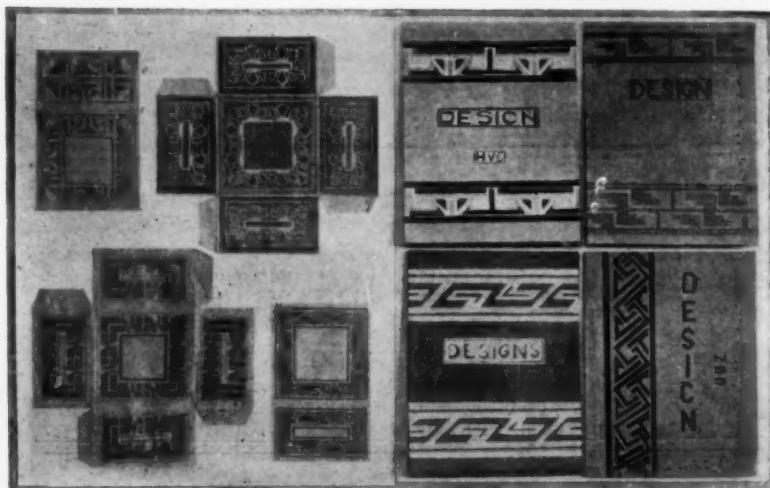
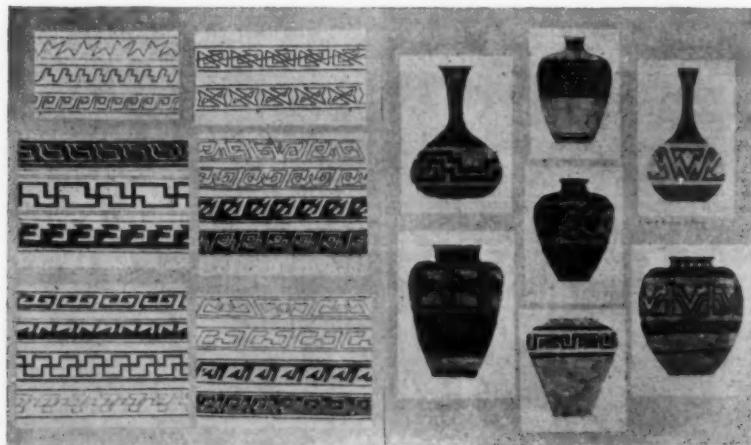
Plate I. The work of Grades IV and V. Plate II. The work of Grades VI and VII

AN EXHIBIT OF PUBLIC SCHOOL WORK

BALL



Plates III and IV. The work of eighth grades



Plates V and VI. The work of eighth grades

EDITORIAL

"N. E. A. SAN FRANCISCO." The words awaken laughter and songs of thanksgiving in the halls of my memory. They start my moving pictures of the summer of '88: The Wasach Range from Denver; Grand Caverns, Manitou; Garden of the Gods; Grand Canon of the Gunnison; Marshall Pass; Salt Lake; Cape Horn; Oakland; The Crystal Palace; The Great Convention; Chinatown; The Cliff House; The Golden Gate; Shasta; Rogue River Valley; the view from Markham Hill, Portland; Yellowstone National Park; the Dakota Wheat Fields; — all worth the time and money the views cost me, ten times over. But it is not primarily for these that I rejoice and give thanks; it is for an acquaintance with a man, an acquaintance I could not possibly have acquired had I not attended the convention.

That acquaintance ripened into a friendship which has meant so much in my life that words cannot convey its value. The man was Dr. William T. Harris, afterwards our Commissioner of Education at Washington. I was introduced to him by one of his most intimate and beloved friends, Charles H. Ames, to whom I owe, in consequence, an undischargeable debt. With these men and two others* the homeward trip, including five days in the National Park, was made with more kinds of delight than a person not with us can imagine.

Dr. Harris was, of course, the very soul of the party: just a big, good-natured, witty boy, full of fun, responsive to everything, and in addition one of the wisest, most lovable, most inspiring of men, a perfect traveling companion. In my diary I find such entries as these:

July 27. "But the event of the day was a talk by Dr. Harris on Eternal Life. He is a marvelously clear-headed, deep-sighted, simple man.

*Professor Langdon Thompson, of Purdue University, now Director of Drawing, Jersey City, and Hon. Adlai Stevenson, afterwards Vice-President of the United States.

August 1. “After supper at Livingston, Dr. Harris was drawn into giving us a wonderfully instructive talk on art, more illuminating than anything I ever read.

August 2. “On the train all day. Dr. Harris unfolded to us some of the secrets of Symbolism. This revelation was occasioned by a chance quotation by Mr. Ames from Dante's *Inferno*.”

Those were red-letter days! The Doctor gave new and amusing names to the geysers, recounted the geologic history of the Park, lamed us with laughter by reading and commenting upon a dime novel he found in a hotel bedroom, a lurid “life” of Jesse and Frank James; quoted from memory and interpreted a half-dozen of Emerson's poems, reviewed Dante, revealed the meaning of the second part of *Faust*, beat us all at trout fishing, told us the names of all the flowers and birds we found, and upon challenge called the names of “a hundred English poets as great as Longfellow or greater!”

My chief reason for reviewing this experience here is to transmit to others, if I can, the thought of Dr. Harris concerning a course of reading for teachers of art. Perhaps a résumé of one or two of our conversations might do that.

One morning I said: “Dr. Harris, I want to know whether drawing in the public schools is a fad or a vital necessity in an all-round education. Can you give me a list of books to read that I may have my question answered?”

“Do you really want to know that?” exclaimed the Doctor. “There's hope for any drawing teacher who asks that question. Now your request is so unusual, and the granting of it so important, that I must take time to think about it. Come to me to-morrow morning after breakfast and we will see such light as we can find.”

Almost every word of the conversation next morning remains stamped clearly in memory. The Doctor was seated at

his table in the Pullman, with papers arranged before him, a memorandum pad, and a fountain pen at hand upon a little cardboard rest he had invented, when he beckoned to me to sit opposite.

“What have you read?” was his first question.

“Nothing but the Bible and Ruskin,” I replied.

“You have made a good beginning. I congratulate you. How much of Ruskin have you read?”

“About everything he has written except *Fors Clavigera* and a few of his latest books.”

“Well, first, then, keep right on with Ruskin. No one can hope to master any subject until he has followed the leaders as far as they have gone. Go with him as far as he goes and then, perhaps, you will be able to go farther. Have you read any of Carlyle? You know Carlyle was Ruskin’s master.”

“No, I did not know that. I have read nothing by Carlyle.”

“Never mind, you will come to him one of these days. Have you read any philosophy?”

“No.”

“Emerson?”

“No.”

“Emerson is a most stimulating writer for young men. He is our great poetic seer, our greatest philosophical artist. His poetry is his best work. All his essays are mere commentaries on his poems. His poems are the quintessence of his essays, to put it another way,—his essays reduced to memory size. His poems are like precious seeds. Lodged in the mind they germinate and produce new thought perpetually. You have never read any of Plato and Aristotle? They are like those mountain peaks yonder; they tower above all other thinkers, like Shasta and Tacoma above their foothills. Well, you will come to them in time, and to Kant and Hegel. By

the way, I have decided what you ought to begin with to find the true answer to your question as to whether drawing is a fad or an educational necessity. The first book for you is Hegel's *Philosophy of History*.”

“I never heard of it. Thank you. I will buy one in Boston on my way home.”

“That's right. Get the Bohn's Library edition. It is a book of some four hundred pages, one quarter of them devoted to the Introduction. Now that Introduction is the essential part. I do not care whether you read the rest of the book or not,—you will, of course; it's easy reading when you get to it,—but you must master the Introduction. You will find it hard reading. Go at it with an unabridged dictionary at your side. Think out every sentence, clearly, if it takes you a whole day. A page a week would be good progress at first! Keep at it. Few men have the power to besiege a subject for themselves; to camp before a masterpiece until it yields. If you can do that your intellectual triumph is assured.”

“What shall I read next?”

“O, never mind about that just now. Read Emerson's poems for relaxation! Begin with “Each and All” and then study “The Days.” After you have finished that Introduction of Hegel's you will know yourself what you ought to tackle next. It may be his “Philosophy of Fine Art.” By the way, his Introduction to that is the important part of it. Get Bozanquet's translation of the Introduction, and study it until you know it by heart. But before you get to that, when you have finished the Introduction to the *Philosophy of History*, you will come out to Concord and spend a day with me, and we will see how you are getting along.”

The day at Concord came in due time, after a fall and winter of hard work. Every morning I was up at five for two

hours with Hegel before breakfast. As I look back to those days now it seems to me that my intellectual life began that winter. Dr. Harris was godfather. How many, many others have had a similar experience! Every man who taught under Dr. Harris when he was Superintendent of Schools in St. Louis, was made all over by him, and has since become famous. Only last month in the South I found a president of a university who dates his renaissance from the day he came to know that kingly man.

Dr. Harris was right. After reading Hegel I had no difficulty in finding the next book. As James Lane Allen says, "One great book inevitably leads to another. They have their parentage, kinship, generations. They are watch-towers in sight of each other on the same human highway. They are strands in a single cable belting the globe. Link by link investigating hands slip eagerly along the mighty chain of truths, forged separately by the giants of the time and welded together in the glowing thought of the world."

"N. E. A., San Francisco." I wish it might mean as much to every teacher who attends this summer as it meant to me in 1888. The great and good Doctor has gone to his eternal reward, full of honors, and bearing with him the love of countless thousands of men and women, made richer and better by his golden touch. But his work here is not done, never will be done; it goes on forever thru his friends. When I offered to pay him, one time, for pamphlets he had given me, reprints of his addresses, of great value, he said, kindly, "No, my friend, you cannot pay for spiritual help that way; you can only discharge your debt by helping somebody else."

"With beams December planets dart
His cold eye truth and conduct scanned;
July was in his sunny heart;
October in his liberal hand."

¶ June, named for Juno, according to Ovid, has as its sign Cancer, the Crab. Juno sent this crab to annoy Hercules when he was contending with the hydra in the Lernæan swamp. The hero killed the crab, but Juno placed it in the sky, the perpetual reminder to all June graduates of the many-headed hydra in Learning's swamp which they have overcome. Several interpretations of the crab are given in this number, pages 909, 915, 935, 976, 977, and 602. According to the Chaldean philosophy, Cancer is "The gate of men." June seems to be that too, for in that month the best products our educational institutions are able to turn out, men, we trust them to be, go forth into the larger life.

For the cover stamp I have selected an elephant by F. G. R. Roth, which might be considered a symbol of Hercules or any other Commencement hero doing his stunts!

The color appropriate to the month, according to John Ruskin, is Clarissa, the purest possible orange-red, vermillion, the pigment that yields a red of middle value, the color that looks best with pure black on white paper, the rubric of the early printers. The color is appropriate to June. Graduation day, Commencement,—"red-letter" days indeed! to be marked, as Emerson says, "with a vermillion pencil."

The birth stone for the month is the pearl.

"Who comes with Summer to this earth
And owes to June her day of birth,
With ring of Pearl upon her hand,
Health, wealth, and long life can command."

Miss Weston's symbol for the month is the child blowing the dandelion parachutes into the air, to see if his mother wants him (page 984). The old mother, Human Society, wants every boy and girl who graduates this month, if character,

as well as learning, has been secured as a preparation for the work of life—

"Women fair, and men robust for toil."

The Supplement this month completes the series giving the Course in Design pursued by the students under the direction of Mr. C. Howard Walker, and taught by Miss Child, at the School of the Museum of Fine Arts, Boston, Mass. These charts will soon be published in the form of a series of cards for students' use, by Atkinson, Mentzer & Grover of New York.

The Frontispiece this month is a reproduction of a drawing by Gillford L. Ryder, sixth grade, Stratford, Conn., awarded a Second Prize of \$15 in gold, in the recent Crayographing Contest inaugurated by the American Crayon Company. It is a copy of a picture by W. Herbert Dunton which was published in the **Metropolitan Magazine**. The occasional copying of a good original for the sake of training in technique is to be commended.

The School Arts Book is glad to coöperate with the American Committee for the Dresden Congress, by publishing in full the following communication:

Dresden Meeting of the Fourth International Congress for the Promotion
of Art Education August 12th to 18th, 1912

NATIONAL CHARACTER OF AMERICAN REPRESENTATION

IN The School Arts Book for May your Committee endeavored to picture the ideal conditions surrounding Dresden as the meeting place of the Congress of 1912, and to enlist an interest in the coming meeting which shall result in the largest attendance and the finest exhibits that have ever been sent across the water from the United States.

We tried to tell you the steps we had taken to make the Ameri-

can representation truly national in its scope, and on this point we have some more information at this season which should be of interest to every teacher of the arts from the Atlantic to the Pacific and from the Canadian border to the Gulf.

We outlined to you the general scheme of organization for the movement, as arranged by your American Committee, to provide for worthy representation from the "East," the "Center," and the "West," in the form of local Advisory Committees working under members of the Official Committee as local Chairmen. In this connection you will remember what we said about profiting by all the experience gained at the London Congress, and how the service of Messrs. Hall, Woodward, and Carter upon the Dresden Committee, would in friendly ex-officio character, add strength and stability to a movement which has long since passed the experimental stage. Undoubtedly by this time you have become interested in knowing more about these three Advisory Committees and we would like to give you this information because we think we have gathered together not only a list of strong names, but people who will worthily represent their section in this international effort.

Here follows the list of names of the Advisory Committee as reported to date:

FOR THE "EAST"

James Frederick Hopkins, Chairman, Maryland Institute, Baltimore. James Hall, Ex-Officio Member, from the London Congress Committee. Henry Turner Bailey, Editor of "School Arts Book," North Scituate, Mass. Frederic Lynden Burnham, State Agent for the Promotion of Manual Arts, State Board of Education, Ford Building, Boston, Mass. Frank H. Collins, Director of Drawing, New York City, Department of Education, Park Avenue and Fifty-ninth Street. Solon P. Davis (Treasurer of American Committee), Supervisor of Drawing, Hartford, Conn. Arthur Wesley Dow, Professor and Director, Department of Fine Arts, Teachers' College, Columbia University. Royal Bailey Farnum, Inspector of Drawing and Industrial Training, New York State Education Department, Albany, N. Y. William C. A. Hammel, Department of Manual Arts and Physics, State Normal and Industrial College, Greensboro, N. C. Leslie W. Miller (Chairman of "Committee of One Hundred"), Principal, Pennsylvania Museum and School of Industrial Art, Philadelphia, Penn. Walter Scott Perry, Director, School of Fine and Applied Arts, Pratt Institute, Brooklyn, N. Y. C. Howard Walker, Director, Department of Design, School of the Museum of Fine Arts, Boston, Mass. Mary C. Wheeler, Principal, School for Girls, Providence, R. I.

EDITORIAL**DRESDEN CONGRESS**

FOR THE "CENTER"

John S. Ankeney, Jr., Chairman, University of Missouri, Columbia, Mo. William Woodward, Ex-Officio Member from the London Congress Committee. Louis A. Bacon, Director of Manual Training, Public Schools, Indianapolis, Ind. Charles A. Bennett, Director, Department of Manual Arts, Bradley Polytechnic Institute, Peoria, Ill. Lillian S. Cushman, Instructor in Art, School of Education, University of Chicago. Florence E. Ellis, Supervisor of Drawing, Cleveland, Ohio. William M. R. French, Director, The Art Institute of Chicago. Halsey C. Ives, Director, City Art Museum, St. Louis. Robert A. Kissack, Director, Department of Manual Training, Soldan High School, St. Louis. Edward J. Lake, Assistant Professor of Art and Design, University of Illinois, Champaign, Ill. Abbey L. Marlatt, Professor of Home Economics, University of Wisconsin, Madison, Wis. M. Emma Roberts, Supervisor of Drawing, Minneapolis, Minn. Wilhelmina Seegmiller, Director, Arts Department, Indianapolis Public Schools. Frederick Oakes Sylvester, Director, Department of Drawing, Central High School, St. Louis.

FOR THE "WEST"

Ernest A. Batchelder, Chairman, Pasadena, Cal. Charles M. Carter, Ex-Officio Member from the London Congress Committee. (The following have been invited among others to serve on this Committee and many have accepted. Undoubtedly the Committee of the "West" will be one of the most enthusiastic of the country.) Professor A. B. Clark, Director Art Department, Stanford University. May Gearhart, Supervisor of Drawing, Public Schools, Pasadena. Professor John Galen Howard, Department of Architecture, University of California, Berkeley, Cal. Ben Johnson, Director of Drawing, Public Schools, Seattle, Washington. Ednah Rich, Director, State Normal School, Santa Barbara.

In the May number of *The School Arts Book* a partial outline of the towns, cities, and institutions that were to be invited to take part in the Exhibit was presented and your Committee is glad to report not only that invitations have been sent out but that many of the units for the Exhibition have already accepted with much enthusiasm.

We are glad to report the successful progress in formulating plans for the work of the "Committee of One Hundred." The duties of this Committee are chiefly in the enthusiasm department, and on the shoulders of its individual members will fall much of the responsibility and pleasure of making the Congress plans known thruout the country, of aiding in the preparation of the Exhibit, of raising the funds, and best

of all, of "getting out the vote" (if we may use such a term, concerning an adequate attendance at Dresden).

One of the important things which we must face as a nation of workers, is the raising of an adequate fund which shall give to your Committee the sinews of war and thus assure a worthy representation at Dresden. The time is past when we should expect a few individuals to finance this Congress movement, and we should take such a broad view of its importance, both from the standpoint of education and patriotism, that no stone should be left unturned to guarantee the standing of the United States in these International Congresses. Your Committee believes that the amount of money which they have fixed as a desirable fund is none too great to properly arrange the Exhibit, to print the Book of the Congress, and to do that which they wish to undertake for the first time in Congress history,—pay some share toward the expenses of those who shall worthily represent us at Dresden. We should never look to government support in these undertakings. We advance ourselves, and our profession to just the extent we bring our work before the world. We should cheerfully pay our share in this undertaking and by spreading the burden over the broad back of the United States the actual personal expense to any individual worker will become a very small matter.

We have prepared a schedule for the financial support of the coming Congress, and now submit its table of percentages and the amounts expected from each State, with every confidence that local enthusiasm will easily secure this fund. We have so arranged this matter that the responsibility for the Congress success will rest where the nation-wide-workers have asked us to place it, namely, upon the country; and if, for instance, Maryland does not do her share, it will be shown graphically in The School Arts Book. Commencing with the September issue we shall print from month to month a graphic chart of the returns, showing the extent to which each State has succeeded with its contribution and where in the "East," the "Center," and the "West," the greatest enthusiasm is located.

We shall print with this the "Clock of the Fund," the hands of which will mark respectively the total amounts previously acknowledged and the total amount of the fund to date. While we are waiting for these interesting diagrams to appear, we present to you, as personal material, this table of the

FINANCIAL SUPPORT FOR DRESDEN CONGRESS FUNDS

A Table of percentages and amounts expected from each State. To be raised locally by Enthusiastic Supporters of the Congress Idea

EASTERN SECTION	CENTRAL SECTION	WESTERN SECTION
Maine .02 \$100	No. Dakota .01 \$50	Washington .01 \$50
New Hampshire .01 50	So. Dakota .01 50	Montana .01 50
Vermont .01 50	Minnesota .01 50	Oregon .01 50
Massachusetts .15 750	Wisconsin .01 50	Idaho .01 50
Rhode Island .02 100	Michigan .03 150	Wyoming .01 50
Connecticut .03 150	Nebraska .01 50	California .04 200
New York .12 600	Iowa .03 150	Nevada .01 50
New Jersey .03 150	Illinois .06 300	Utah .01 50
Pennsylvania .06 300	Indiana .04 200	Colorado .02 100
Delaware .01 50	Ohio .05 250	Arizona .01 50
Maryland .01 50	Kansas .01 50	New Mexico .01 50
Virginia .01 50	Missouri .01 50	
W. Virginia .01 50	Kentucky .01 50	.15 \$750
No. Carolina .01 50	Tennessee .01 50	
So. Carolina .01 50	Oklahoma .01 50	
Georgia .01 50	Arkansas .01 50	
Florida .01 50	Mississippi .01 50	
	Alabama .01 50	
.53 \$2,650	Louisiana .01 50	
	Texas .01 50	

.36 \$1800

A Total of 104% and \$5,200. (Just a small amount over the total, lest some one forgets.)

The success of our representation in the coming Congress will rest not alone upon the work of your Committee, but broadly upon the support they receive from the country. This is a statement which we shall not hesitate to repeat upon every occasion. There is work in this Congress movement for every teacher and for every one interested in the promotion of art education. It is a platform on which the worker in drawing, color, and design will join hands with the expert in manual training. Applied art is bound to be largely in evidence in Dresden and will be featured by your Committee. To the constructive art teacher and the tasteful hand trainer we therefore make our appeal.

Help us by Responding to our Calls for Exhibits.

Help us by Furthering the Campaign for Raising Funds.

DRESDEN CONGRESS

EDITORIAL

Help us with Material and Illustrations for the Book of the Congress.
Help us with Your Membership and Attendance in 1912.

"On to Dresden"

Meanwhile anticipate The School Arts Book for September.

James Frederick Hopkins, Chairman

John S. Ankeney, Jr.

Ernest A. Batchelder

American Committee for Fourth
International Congress

CORRESPONDENCE

Chicago, March 21, 1911

Dear Mr. Bailey:

I noticed Mr. Wilson's letter in the last School Arts Book and take advantage of his offer to answer questions on color by requesting him to explain why he insists that there are not three primary colors and still advises his students to start painting with the simple palette of red, yellow, blue, and white.

Are we to believe that Mr. Wilson merely wishes to substitute some other term for primaries while the practical use of color would go on as before? If this is so what is to be gained by such hair splitting?

Sincerely,

One who would like to know

Chicago, Ill., April 3, 1911

My dear Mr. Bailey:

In answer to the query of "One who would like to know" why there cannot be three primary colors, permit me to point out to our correspondent that primary means first, and there cannot really be three firsts of anything, nor does the substitution of fundamental for primary in any way help to explain matters.

That there is a great principle to be found underlying the triadic basis for color computation becomes evident to the investigator early in his search for color truths, and, as the claims advanced for each of a number of different triads seem to be equally convincing, there is but one course open to the unprejudiced student, namely to accept all of them, which, of course cannot be done by adhering to the three primary theory.

Triad is the correct term, as it implies unity (an undisputed principle) meaning three in one or three out of one. This principle is also to be found in almost all religious teaching, where triad becomes trinity or triunity.

Certain red, yellow, and blue pigments afford a greater variety in their derivatives than any other three pigments that may be chosen; this is one reason for their being advised at the start, and another reason is found in the chance to show, later on, that happier results may be achieved by employing nearly any other of the forty-eight triads. (The forming of twelve of these triads was explained in my article which appeared in the April, 1910, number of The School Arts Book.)

Yours sincerely,

Louis W. Wilson.

THE ARTS LIBRARY

BOOK REVIEWS AND NOTES

Vocations. A set of Ten Volumes edited by William De Witt Hyde, D. D., LL. D. Each volume about 400 pp. $5\frac{1}{2}$ x 8. Illustrated. Hall and Locke Company, Boston.

Here is a little library of the most fascinating reading, worthy of becoming the nucleus of the working library of every manual training school, every school of mechanic arts, and every vocational school and every home in the United States. The various occupations and trades of men are set forth in concrete fashion by some three hundred authors of recognized ability, under the supervision of ten famous men and women, responsible to Dr. Hyde. The titles of the volumes are: The Mechanic Arts, Home-making, Farm and Forest, Business, The Professions, Public Service, Education, Literature, Music and Drama, The Fine Arts. "There runs through them a bright thread of idealism," says the Editor-in-chief, "presenting as the object of admiration in others and ambition for one's self not mere achievement, but achievement nobly won and generously used." The reading of such books will fire children with a desire, not only to be good, but good for something.

H. T. B.

Hand-Loom Weaving. The Artistic Crafts Series of Technical Handbooks. By Luther Hooper. 338 pp. $5 \times 7\frac{1}{2}$. Illustrated. The Macmillan Co. \$2.25.

Teachers and craftsmen will find this book of equal value with the other books of this series. It is well printed, profusely illustrated with line drawings and collotypes of the loom and its accessories, and ancient and modern textiles. The table of contents, chapter headings, marginal indices, glossary, and index make the book complete. The author fully explains and illustrates the processes of preparing the warp, putting it on the beam of the loom, drawing it into the harness and reed and the weaving of cloth, plain and with patterns, ranging in complexity from simple stripes and plaids to brocades, by the methods used in England prior to the introduction of the power loom. The more complicated of these processes are very interesting historically, but would rarely be mastered unless one could make a business of weaving; the simpler methods, so well described, which are much like those used by our grandmothers in producing the blue and white coverlids and old linen, are within the reach of the amateur.

F. P. L.

The Carpenter's Steel Square and Its Uses. By Fred T. Hodgson. 112 pp. 5 x 7. Illustrated. The Industrial Publication Company, New York.

This book is for pupils of high school grade in mechanic arts or vocational schools. It is especially good for the man at the business. For such it is perhaps the best book of its kind. Many of the problems spoken of come under the head of mechanical drawing and the use of the bevel in up-to-date schools. It is an unrivaled book in its field.

L. W. T.

Mechanical Drawing for High Schools. Books One and Two.

By Messrs. Sloan, Spink, Evans, Durand, and Zimmermann, teachers of mechanical drawing in the high schools of Chicago. Atkinson, Mentzer & Grover. Book One, 65 cents; Book Two, 80 cents.

These books were prepared expressly for high schools, approved by the Chicago Board of Education, and, upon the recommendation of Mrs. Ella Flagg Young, adopted for exclusive use for four years in all the twenty-four high schools of the city.

Art Course, Chicago Public Schools. Books for the fourth, fifth, sixth, seventh, and eighth years. 24 to 28 pp. each. Scott, Foresman & Co., Chicago.

These books have been prepared by a committee composed of teachers connected with the schools of the city of Chicago. "The aim is to put into the hands of the children, in addition to material more technical in character, some fine examples of the art principles referred to in the course of study for each grade as exemplified in the work of the masters, particularly of American artists and other notable art collections in this country." They contain, therefore, many half-tones from works of art of various kinds. Emphasis is laid upon nature study and design rather than upon model and object drawing. While some of the plates present unfortunately sharp and harsh edges, owing to the process used in reproducing the original drawings, the illustrations are, as a whole, of commendable quality, especially some of the plates in color. The books are unique in their emphasis upon things in the

United States. They constitute what might be called A Patriotic Course in Art for Young Americans.

ILLUSTRATED EXERCISES IN DESIGN. By Elizabeth Garrabrant Branch. The Prang Company. To be reviewed later.

ARTISTIC HOMES. By Mabel Tuke Priestman. A. C. McClurg & Co. To be reviewed later.

HANDICRAFTS IN THE HOME. By Mabel Tuke Priestman. A. C. McClurg & Co. To be reviewed later.

DOMESTIC ART IN WOMAN'S EDUCATION. By Anna M. Cooley. Charles Scribner's Sons. To be reviewed later.

APPLIED MECHANICAL DRAWING. By Mathewson and Stewart. The Taylor-Holden Co. To be reviewed later.

THE ARTS OF JAPAN. By Edward Dillon. A. C. McClurg & Co. To be reviewed later.

THE PRIMER. The first of the Riverside Art Readers. By James H. Van Sickle and Wilhelmina Seegmiller. Houghton Mifflin Co.

A most happy spring-morning atmosphere pervades this delightful little book, mentioned here chiefly for its admirable illustrations in black-and-white with a tint of color, by Ruth Mary Hallock. The cover design, end-papers, and title-page are by T. B. Hapgood. It furnishes "supplementary reading" in art education.

THE STORY READERS PRIMER, by May Langdon White, published by the World Book Company, Yonkers-on-Hudson, N. Y., is another book illustrated by Miss Hallock. In fact it contains Miss Hallock's first work for books of this kind. Most of the illustrations are in half-tone with a tint block. The book gracefully introduces little readers to some of the classics they will come to know more intimately later in their journeys thru the wonderland of literature.

OPEN AIR CRUSADERS is the story of the Elizabeth McCormick Open Air School, Chicago, a book of 112 pages, 6 x 8½, illustrated.

ADDRESSES AND PROCEEDINGS, NATIONAL EDUCATION ASSOCIATION. Boston Meeting, 1910. This report of more than eleven hundred pages is unusually rich in nutriment for the teacher of arts and crafts. Nearly two hundred pages are devoted to the department of manual training and art education. Probably the most important section is the Report of the Sub-committee on the Place of Industries in Elementary, Intermediate, and Secondary Schools, an admirable document.

FUNDAMENTALS IN EDUCATION, ART AND CIVICS is the title of the latest book by that prolific writer on esthetics and other topics, George Lansing Raymond. The volume is made up of essays and addresses, old and new, ranging from "Art and Morals" to "The Great Fire in Chicago." Chapters of especial interest to teachers of drawing are "Art and Education," "Artistic and Scientific Education," and "The Mental Discipline of Drawing." Funk & Wagnalls Company, Publishers.

METAL WORK AND ETCHING, one of the Popular Mechanics Handbooks, "written so you can understand it," is by John D. Adams. It is a book of 88 pages, $4\frac{1}{2} \times 6\frac{3}{4}$, illustrated. 25 cents a copy.

HOW TO MAKE A WIRELESS SET, the latest book of the Popular Mechanics Series, contains 128 pages, illustrated with diagrams by Arthur Moore. With this book in hand, a boy can make a wireless set suitable for transmitting four or five miles. Price, 25 cents.

The perpetual fascination of Selections from the Old Testament is emphasized afresh by the neat little volume by Henry Nelson Snider just issued from the press of Ginn & Company, as one of their Standard Hand Classic Series, 210 pages, $4\frac{1}{4} \times 6\frac{1}{2}$. Price, 30 cents.

Three Lectures on Vocational Training, by Dr. Georg Kerschensteiner, is the title of a pamphlet published by the Commercial Club of Chicago. It may be had thru the National Society for the Promotion of Industrial Education.

JOHN LA FARGE, A Memory and a Study by Royal Cortissoz, has just been published by the Houghton Mifflin Company, a handsome crown octavo volume, fully illustrated with reproductions in photogravure from La Farge's most famous and typical work. \$4.30 postpaid.

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THE SCHOOL ARTS GUILD.

I WILL TRY TO MAKE THIS PIECE OF WORK MY BEST

APRIL CONTEST

AWARDS

FOR BEST WORK RELATED TO THE COMING OF SPRING.—
Open to Grades I to VI, inclusive.

First Prize, a box of "Devoe" Water-colors, and the Badge with Gold Decoration.

Vincent Baranoski, VI, Eugene Field School, Calumet, Mich.

Second Prize, a box of Water-colors, and the Badge with Silver Decoration.

Alice Jackson, Holy Angels School, Hamilton, Ont.

Martha Peterson, VI, 604 Florida Street, Laurium, Mich.

*Lillian Robertson, Wakefield, Va.

Maybelle Shepherd, Bellaire, Ohio.

Matilda Wohlers, III, 134 Chapel Street, Nonantum, Mass.

Third Prize, Colored Crayons, and the Badge of the Guild.

John Allen, IV, Verona, N. J.

Gladys Armstrong, IV, 1077 Washington Street, West Newton, Mass.

George Beale, IV, School No. 11, Baltimore, Md.

John DeFilippi, II, Lincoln School, Calumet, Mich.

Louise Duane, III, 216 River Street, West Newton, Mass.

Thomas Flynn, St. Mary's School, Hamilton, Ont.

Alfreda Frederiksen, 260 First Street, Manistee, Mich.

Elmer Gustavson, V, Verona, N. J.

Lawrence James, 2a, _____.

Fannie West, I, Wakefield, Va.

Fourth Prize, the Badge of the Guild.

Mike Bado, 2d, _____.

Albert Banks, V, Noank, Conn.

Tracy Baudino, V, Grant School, Calumet, Mich.

Harriet Cunningham, Holy Angels School, Hamilton, Ont.

Mary Dellasqua, VI, 137 Tamarack Street, Laurium, Mich.

Edward Dorn, Lake Forest, Ill.

Helen Gilfix, II, 61 Clinton Street, Newton, Mass.

Norman Harvey, VI, 28 Willow Avenue, Calumet, Mich.

Phoebe Heikkila, VI, Eugene Field School, Calumet, Mich.

William O. Keckonen, VI, Calumet, Mich.

Merle Kelly, VI, 226 Boundary Street, Laurium, Mich.

Marguerite Mason, IV, Saxtons River, Vt.

* A winner of honors in some previous contest.

THE SCHOOL ARTS GUILD**APRIL CONTEST**

Margaret McVeigh, III, Tapley School, Springfield, Mass.
Ruth Miner, III, Groton, Conn.
Sarilla L. Roach, IV, School No. 11, Baltimore, Md.
Essie May Robertson, I, Wakefield, Va.
C. P. R., IV, Saxtons River, Vt.
Howard L. Simonds, IV, Verona, N. J.
Gertrude Swartz, IV, 403 Adams Street, Newton, Mass.
Antonio Umbrelio, IV, 133 Pine Street, West Newton, Mass.

HONORABLE MENTION

Amanda Adams, Laurium	Joseph Mills, Baltimore
Lempi Apo, Calumet	Malcolm Neilsen, Auburndale
Joseph Carroll, West Newton	Margaret Noble, Groton
Pauline Cashman, Baltimore	Mary Orr, Paola
Richard Cazmay, Newton	Dorothea Pick, Baltimore
Christina Diamond, Newton	Anna Pontello, Calumet
Francis Driscoll, Newton	Katherine W. Reed, Methuen
Daisy Falt, Springfield	Lawrence Roach, West Newton
Charlotte Faucett, Newton	Catherine Shiel, Lake Forest
Charles Gray, Laurium	Elizabeth Swann, Springfield
Clinton Hanover, Jr., Groton	Calvin D. Trowbridge, Lake Forest
Rader Harris, Bellaire	George Weir, Calumet
Lottie Kate Jenkins, Wakefield	Howard Williamson, Bellaire
Gladys Mills, Springfield	

Special Prize, the Badge of the Guild.

Walter Acheson, VII, Oquirrh School, Salt Lake City, Utah.
Joseph Agna, Box 506, Provincetown, Mass.
Amos Allen, High School, Dalton, Mass.
Nellie Anderson, VI, Oquirrh School, Salt Lake City, Utah.
Eldon Ball, Barre, Vt.
Esther Black, Munhall, Pa.
Grace Crow, II, Munhall, Pa.
Effie D. David, Normal, Ill.
Michael Di Biasy, V, Noank, Conn.
Victoria Drazich, V, Grant School, Calumet, Mich.
Gilmore Gifford, VI, Munhall, Pa.
Clara Gilbert, V, Munhall, Pa.
Bertha Hooper, VIII, Long Branch, N. J.
Berger Jackson, Munhall, Pa.
Joe Kerr, Normal, Ill.
Edward Kirkland, V, Munhall, Pa.
Irene McMahon, VII, Munhall, Pa.
Emma McMasters, VI, Munhall, Pa.
Ruby Morrell, VIII, Paola, Kansas.
Willie Mortensen, VII, Oquirrh School, Salt Lake City, Utah.

REGULATIONS**THE SCHOOL ARTS GUILD**

Walter Palmer, V, Noank, Conn.
Idabel Paradio, III, Oquirrh School, Salt Lake City, Utah.
Maurice Potter, VIII, Long Branch, N. J.
Rebecca Riley, I, Munhall, Pa.
Henrietta Schmidt, VIII, 45 Pearl Street, Oakland, Cal.
James Sterling, Salt Lake City, Utah.
George Stitt, VIII, Munhall, Pa.
Edward _____, Barre, Vt.

Special Mention.

Mary Cognonat, Calumet	Hilda Marshall, Munhall
George De Camp, Long Branch	James Martin, Munhall
Phneoy Donelson, Salt Lake City	Charles Menk, Munhall
Olga Fleet, Long Branch	L. Parker, Salt Lake City
Ethlyn Golding, Salt Lake City	Catherine Philip, Barre
Norman I. Gordon, Barro	Helen Sebedda, Munhall
Sally Heikkila, Calumet	Joseph Selai, Munhall
Charles Heilig, Munhall	Reuben Swenson, Salt Lake City
Helen Kirk, Salt Lake City	Mary Vagaski, Munhall
Elsie Kopplin, Long Branch	S. Williams, Munhall
Erick Lampela, Calumet	

The drawings submitted in the contests are a never-failing source of inspiration. In every package is an original idea or an improved embodiment of an old one.

The amount of work submitted under the advertised contests for April was not so great as the amount of regular work which must be classified as special.

Work related to Arbor Day was so scarce and so poor that the prizes offered could not justly be awarded. The prizes will be offered again next year.

Please remember the regulations.

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in

1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by the children of talent, examples of handicraft, etc.

Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The School Arts Publishing Company.

SPECIAL NOTICE

Any boy or girl awarded a prize during the last ten months who has not received such prize will please notify, at once, the Editor of The School Arts Book, North Scituate, Mass.

SCHOOL ARTS SUMMER SCHOOLS

THE AMERICAN INSTITUTE OF NORMAL METHODS

July 11 to 28, 1911.

Eastern School, New England Conservatory of Music, Boston. Mr. Wm. M. Hatch, Business Manager, 221 Columbus Avenue, Boston, Mass.

Western School, Northwestern University, Evanston, Ill. Mr. F. D. Farr, Business Manager, 623 S. Wabash Avenue, Chicago, Ill.

The Purpose of the School. This school aims to give students an equipment for successful work as specialists in public school music and drawing. The instruction is along broad lines.

In the department of drawing, there is a two years' graded course and a postgraduate course. These courses meet the needs both of the teacher who has already become a specialist in drawing and the grade teacher who has ambitions for such advancement or wishes to improve her own grade work in the subject.

The Method course outlines work for the grades and the high school. Special instruction is given in color; design and its application to leather and stencils; lettering; construction; mechanical drawing; drawing from nature, still life and life, in pencil, ink and water color; and clay modeling.

Full information may be obtained by writing to the above addresses.

ART INSTITUTE OF CHICAGO SUMMER SCHOOL

The Summer Term of the School of the Art Institute opens this year on June 26, 1911. Departments of Drawing, Painting, Illustration, Normal Instruction, Decorative Design, Mechanical Drawing, Modeling, Ceramic Painting, Pottery, etc., are maintained.

Students may enter any department (except the Normal Department) at any time, as the School is continuous thruout the year. Classes will be taken to the various sketching grounds within easy access from the Institute. Library is accessible at all times. Gallery tours are a prominent feature. The rich collections of extraordinary educational value cover a wide range and are in some departments unequalled elsewhere in the United States. Fifteen well known instructors. Illustrated catalogs will be sent free on application. For further information apply at the school office, or address:

Ralph W. Holmes, Registrar,
Art Institute, Chicago, Ill.

SUMMER SCHOOLS

WESTERN APPLIED ARTS SUMMER SCHOOL

Messrs. Atkinson, Mentzer & Grover announce the continuation this year of the Applied Arts Summer Schools. The Western Applied Arts Summer School will be held in Lincoln Centre, Chicago, from July 10, to July 29. The New York Applied Arts Summer School will take place at the New York School of Applied Design for Women, Lexington Avenue and 30th Street, New York City, from July 17 to August 5, and the Eastern Applied Arts Summer School will be continued in connection with the Commonwealth Art Colony, at Boothbay Harbor, Maine.

The faculties of these schools will consist of such well known people as Miss Wilhelmina Seegmiller, Henry Turner Bailey, Frank Alvah Parsons, Fred Hamilton Daniels, Judson T. Webb, Walter Scott Perry, William D. Campbell and others. The courses offered in these schools are intended first of all to be practical. They are planned to assist Supervisors and Grade and High School teachers in the many problems that come to them in their classroom work. A very helpful and practical interpretation of the Applied Arts Drawing Books will be presented by Miss Seegmiller. Certificates of credit will be granted covering the work done.

BRADLEY POLYTECHNIC INSTITUTE—SUMMER SCHOOL OF MANUAL TRAINING AND DOMESTIC ECONOMY

June 26 to July 29. This school aims to give thorough instruction in a wide range of work in the manual arts. While its courses are planned with special reference to the needs of teachers, it is not essentially a school of methods of teaching, but a school where one may learn the fundamental processes of a variety of handicrafts suitable for schools. Effort is made to give each member of the school the greatest possible amount of practical help. The building and its equipment are among the best in the United States for the purpose. This includes a valuable working library on the manual arts. Address Bradley Polytechnic Institute, Peoria, Ill.

BUNGALOW CAMP ARTS AND CRAFTS SCHOOL

July 10 to August 15, Eliot, Maine.

The special purpose of this school is to help teachers in manual training for the lower grades, and to assist those interested in the training of children in the home. Emphasis will be laid upon weaving, sheet metal work, cardboard construction, basketry, etc., primary occupations

SUMMER SCHOOLS

which should be upon as sound an educational basis as the work taught to upper grade boys in specially equipped shops.

All instruction will be under the personal direction of Mr. Ried, experienced in both teaching and supervising in public schools and in Normal schools.

For circular address Frederick W. Ried, 52 Kent Street, Brookline, Mass. After June 1st, Bungalow Camp, Eliot, Me.

CALIFORNIA SCHOOL OF ARTS AND CRAFTS

The Summer Session of this school offers practical courses in training teachers of drawing and craft work for the grammar, high and special schools, as well as training for the fine arts and for culture. Courses are offered for designers, illustrators, craft workers and draughtsmen. The work is in charge of Frederick H. Meyer assisted by members of the regular faculty, and others. The picturesque location, the pleasant climate, artistic homes, with the close proximity of the State University and San Francisco, make it an ideal summer school. Write to the Arts and Crafts Building, 2130 Center Street, Berkeley, Calif.

CAPE MAY SUMMER SCHOOL OF AGRICULTURE, INDUSTRIAL ART AND SCIENCE

Cape May City, New Jersey.

For Superintendents, Supervising Principals, Special Teachers, Grade Teachers, Trained Nurses, Housekeepers, Farmers, and Art Students.

Normal Industrial Courses: Elementary Agriculture, Nature Study, Home Economics, Elementary Handwork, Advanced Manual Training and Shopwork, Art, Applied Design, Physical Training, School Hygiene, School Music.

Normal Academic Courses: Observation and Practice in the teaching of Elementary Branches, and the correlation of these with Industrial Training. Over twenty competent instructors.

Term, Monday, July 3 to Saturday, July 29.

Address Dean T. D. Sensor, A. M., Trenton, N. J.

CHASE ART CLASS IN ITALY

Instructor, William M. Chase.

The first party leaves New York May 25, landing at Naples and visiting Rome, Assisi, and Perugia. Two weeks will be given to seeing these places, after which the class will locate in Florence for two full

SUMMER SCHOOLS

months. Another party will leave New York June 3, landing at Genoa and proceeding via Pisa to Florence. Students will have an opportunity of painting from the landscape and costumed models out of doors, and of making a serious study of Italian art as seen in the magnificent art collection of Florence.

Address C. P. Townsley, Director, 333 Fourth Avenue, New York City.

CHAUTAUQUA SCHOOL OF ARTS AND CRAFTS

July 10 to August 18. Mr. Henry Turner Bailey, Director. Courses in Public School Art, Mr. Frederick Whitney; Freehand Drawing, Professor William Woodward; Mechanical Drawing, Mr. Geo. A. Seaton; Life Drawing, Mr. James Hall; Printing, Mr. Bailey and Mr. C. C. Taylor; Decorative Design, Miss Eleanor Woodward; Ceramics, Mrs. Vance-Phillips; Lace Making, Miss Bessie E. Merrill; Basketry, Miss Anna J. Lamphier; Weaving, Professor W. C. A. Hammel; Leather Work, Miss Claire A. Babbitt; Construction, Mr. Frank P. Lane; Jewelry and Metalry, Mr. George J. Hunt. Also courses in Bookbinding, Chair-seating, Embroidery, Stenciling, Block Printing, Pen Craft, Photography, Outdoor Sketching, and the general course, free to all students, on The Elements of Beauty by Mr. Henry Turner Bailey, Director of the school. New Colonnade open studios, on a hill top overlooking the lake; all the varied attractions of the general Chautauqua program, free. Address Chautauqua Institution, Chautauqua, N. Y.

CHICAGO SCHOOL OF APPLIED AND NORMAL ART

July 31 to August 25. Regular Art Department with instruction in Composition, Design, Sketching, Drawing, Painting from nude and costume model, still life and flowers in various mediums. Normal Art Department with instruction in method of presentation in elementary grades and in the high school, work in manual training and the crafts, including: Book Binding, Metalry, Block Printing, Weaving, Basketry, and Leather Working. Efficient teachers, complete equipment. Address Emma M. Church, Director, Harvester Building, Chicago.

CINCINNATI MUSEUM, ART ACADEMY

June 12 to August 19. Drawing and Painting, Miss Grace Young; Modeling, Mr. C. J. Barnhorn; Wood Carving, Mr. William H. Fry; Metalry, Leather Tooling, Painting on Porcelain, Miss Anna Riis. Located in an extensive park, on a commanding hill, and not far from the celebrated Rookwood Pottery, this school, with the rare treasures of the Art Academy

SUMMER SCHOOLS

and its rich reference library at the disposal of students, offers exceptional advantages. Address J. H. Gest, Director.

COGGESHALL CAMP.

The Coggeshall Camp is a summer art school for vacation sketching where the student, whether amateur or professional, has the advantage of living in comfortable quarters while receiving practical instruction from an experienced artist. The Studio is located on the north shore of Cape Ann, on a point of land facing the sea and backed by beautiful woods of oak, maple and birch, affording cool walks in the woodland shade. The sketching classes are under the personal direction of Mr. Coggeshall with the assistance of his daughter, a graduate of the Massachusetts Normal Art School.

Term July 1 to September 15. Address John I. Coggeshall, 473 Beacon Street, Lowell, Mass., after June 15, Lanesville, Mass.

COLUMBIA UNIVERSITY

Summer Session — July 5 to August 16.

Teachers College now makes the summer session an integral part of its academic year. All professors take an active part in the work of instruction — some of them every year, some in alternate years, all at some time within a four-year period. Teachers College courses that are most in demand are given every year; all other important courses in alternate years or within a four-year cycle.

The courses offered this summer include:

Household Arts Education, Nutrition and Food Economics, Textiles and Clothing, Industrial Arts Education, Drawing and Design, Industrial Mathematics, Woodworking, Metal-working, Ceramics, and Photography.

Address Secretary of Teachers College, Columbia University, New York City.

THE COMMONWEALTH ART COLONY. "A PLACE FOR WORK AND PLAY"

At Boothbay Harbor on the Coast of Maine.

This is not a camp, neither is it strictly a school, but a place where a number of people who have done things assemble to rest, or study, or to enjoy the unusual beauty and natural attractions of this place, with their friends, and to escape the crowds that throng the great summer resorts.

The most advanced supervisor may study under an expert.

SUMMER SCHOOLS

Help will be given the grade teacher.

There are never enough people present at one time to make the place seem crowded. There is an opportunity for excursions, boating, bathing, fishing, and walks thru woodland roads and by the seashore.

Several new cottages close to the grounds. Cheerful company with music, stories and games around the open fire, can be found every evening.

A vacation place for art teachers who have taught in other summer schools. Fine new catalog.

A. G. Randall, Director of Manual Arts, Providence, R. I., 127 Daboll Street.

CORNELL UNIVERSITY

July 6 to August 16. The department of Industrial Education offers courses in Manual Training, Drawing and Handicraft. These will be administered by six teachers selected from the regular faculty of Sibley College, three from the teaching force of noted cities, three professors from the University, and five lecturers of recognized authority. The equipment is complete, the location superb.

Address The Registrar of Cornell University, Ithaca, N. Y.

HANDICRAFT GUILD

Minneapolis, Minnesota.

This well known and fine spirited Summer School of Design and Handicraft holds sessions this year from June 19 to July 21. The work will be in charge of Maurice I. Flagg. Courses will be given in design and its application, metal and jewelry work, pottery, leather stenciling and wood block printing, weaving and water color. An attractive circular giving further particulars will be sent upon application to Miss Florence Wales, Secretary, Handicraft Guild, Minneapolis, Minn.

LYNN SUMMER ART SCHOOL

July 1 to August 15.

Who has not heard of Swampscott and Marblehead as ideal sketching grounds? Outdoor classes in sketching in pencil and pen-and-ink, in composition, and in painting in water color, and oil, along these shores on pleasant days and in the studio on stormy days, will be conducted by Charles A. Lawrence, a trained specialist in newspaper and magazine illustration, and by Edward A. Page, painter, well known thru work exhibited at Boston, Providence, Worcester, and New York, and elsewhere.

SUMMER SCHOOLS

Send stamp for circular to Lawrence Drawing School, 44 Central Square, Lynn, Mass.

MARThA'S VINEYARD SCHOOL OF ART

Vineyard Haven, Mass. Arthur R. Freedlander, Instructor.

Seventh season — commencing June 20, 1911. Will offer instruction in landscape, marine, and portrait painting. Interesting models are found among the Portuguese colony coming from the Cape Verde Islands. Vineyard Haven retains all the quaintness of the first settlement dating back to the XVIIth century and is indeed a delightful place. For further information address Mr. A. R. Freedlander, 80 West 40th Street, New York City. After June 15, Vineyard Haven, Mass.

NEW YORK SCHOOL OF FINE AND APPLIED ART

Summer session, Chester, Mass.

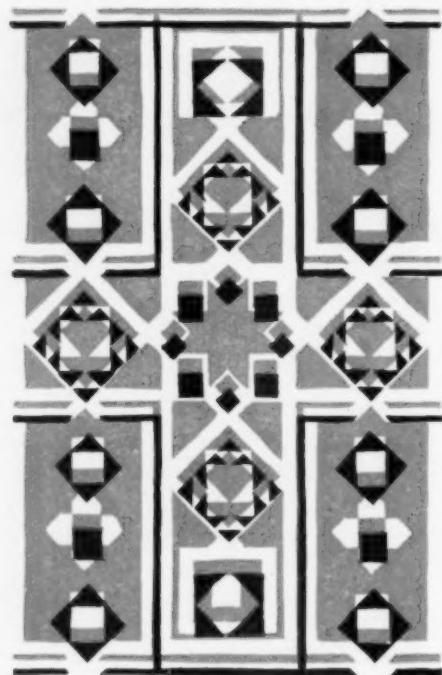
The rapidly growing reputation of the Director of this school, Mr. Frank Alvah Parsons, a reputation for thoro knowledge of subject and method, for close touch with facts and conditions, for outspoken honesty in statement and sincerity in work, is a strong recommendation of this unique school on an old farm in the heart of the beautiful Berkshire Hills. It is a school for specialists. Circular may be had from Susan F. Bissell, 2237 Broadway, New York.

NEW YORK UNIVERSITY SUMMER SCHOOL

Dr. James Parton Haney, Director of Art in the High Schools of New York City, is to give two courses at the New York University Summer School in the first three weeks of July. The school opens July 5, and each course will contain sixty hours of work. The first course includes thirty lectures on Supervision, and thirty on the Principles of Design; the second course will combine the lectures on the Principles of Design with thirty lessons in the Practice of Design. Excellent studio accommodations are offered for practical work.

These Art courses and the courses in Shopwork given at the Summer School are arranged to offer instruction to supervisors in the manual arts, and to teachers of drawing in elementary and high schools. An illustrated bulletin, with an extensive synopsis of each course, telling exactly the ground to be covered, will be sent on application. Credit is allowed by the University for Summer School Work, and no examination is required for admission. Address James E. Lough, Director New York University Summer School, Washington Square, New York City.

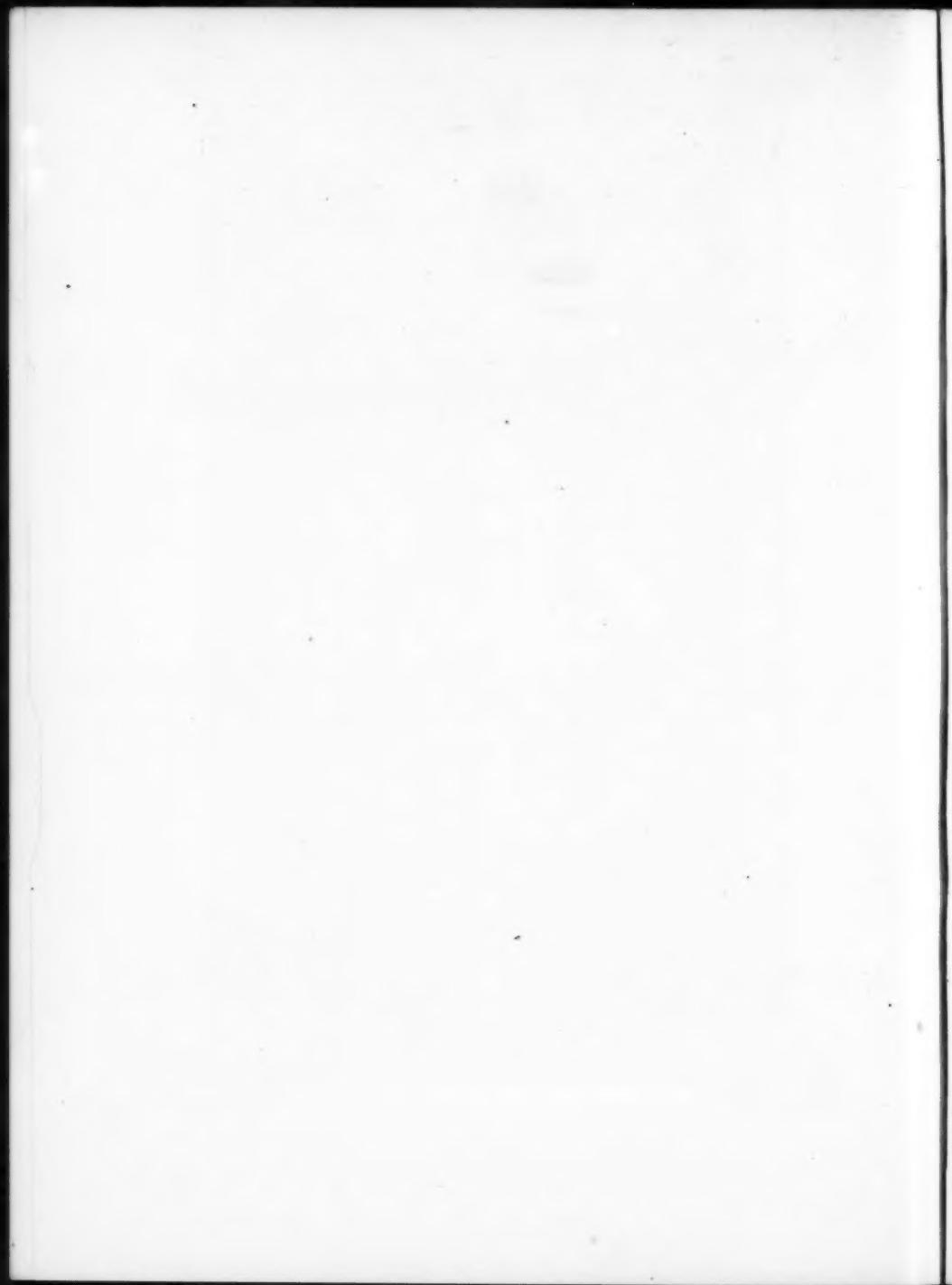


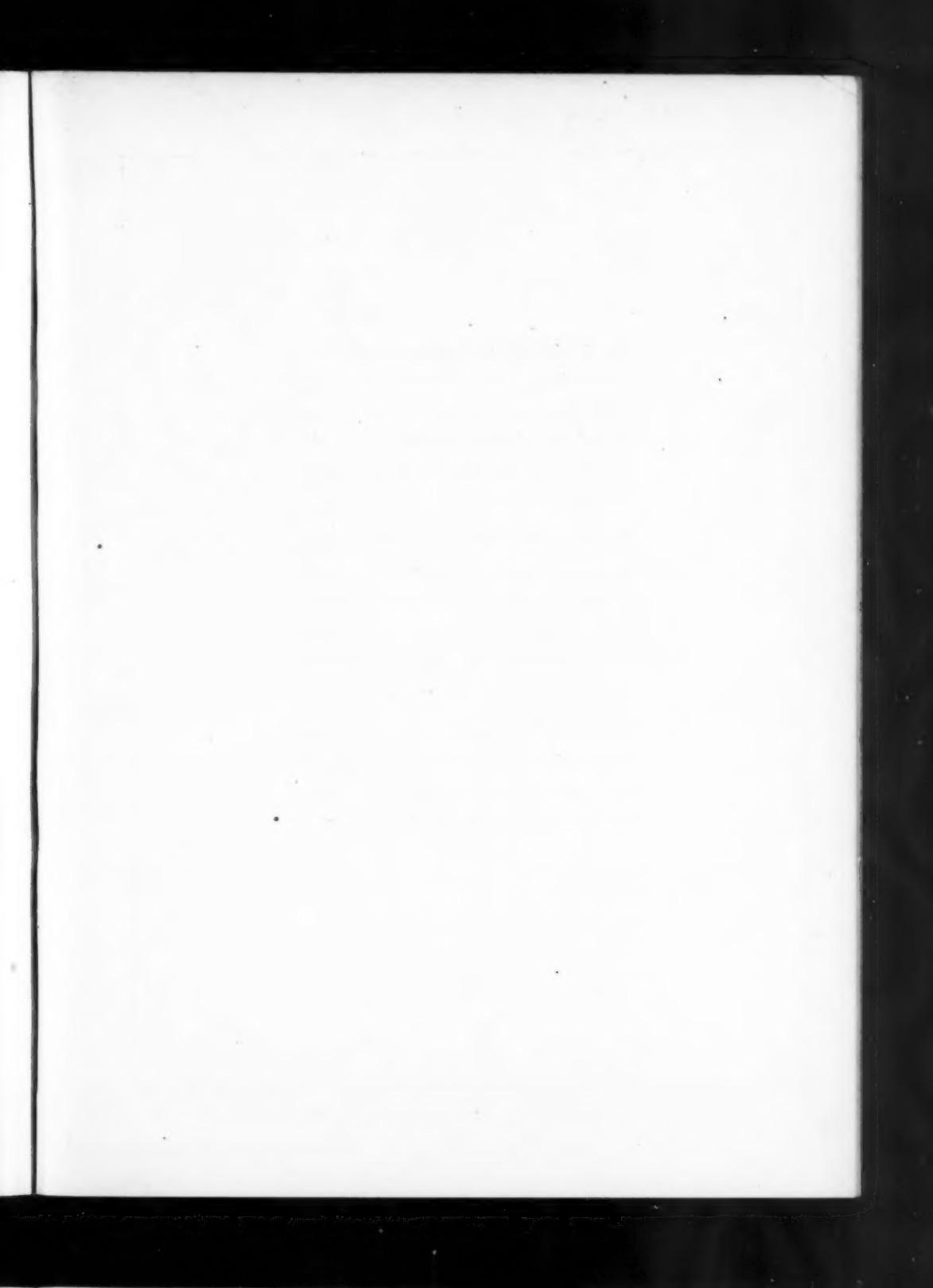


NUMBER TWO



NUMBER THREE

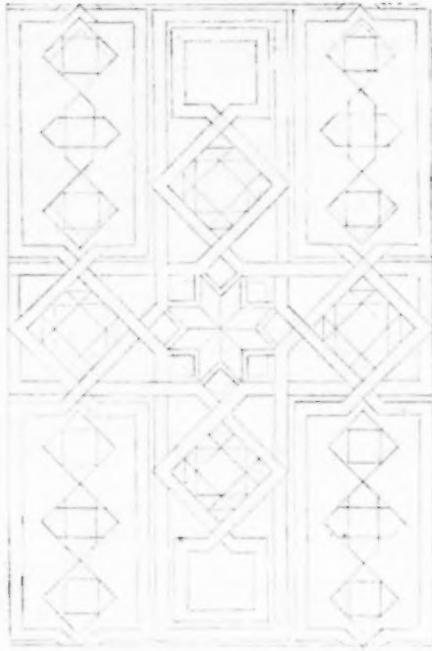




No. I shows the square used in a composition for a repeat. This design can be carried thru all the exercises demonstrated by the single square, until a naturalistic design is made.

No. II. The color drawing shows the proportions of color to be used. In the development from geometric design to naturalistic the color would change but the proportions would be nearly the same.

No. III. The third drawing is an illustration of how the geometric unit can be used in advance work where design is combined with form.



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SUMMER SCHOOLS

OLD LYME ART CLASS

June 10 to September 10, Lyme, Conn.

This school is fortunate in having as a leader, Mr. Alon Bement.

Mr. Bement will give three criticisms each week; two in the field on landscape and figure, and the third indoors upon any and all kinds of work produced during the week. These talks will include discussions of the chemistry of color, some of the simple tone and color theories, and accurate explanations of the different methods of painting in vogue at the present time.

Lyme is situated twenty miles west of New London at the mouth of the Connecticut River, 110 miles from New York. Its heavily wooded hills, old orchards, pasture lands, farmhouses and sea marshes have in turn attracted the greatest landscape painters of the day.

Address Miss Martha L. Purdin, 131 Stuyvesant Avenue, Arlington, N. J. After June 1st, Lyme, Conn.

PRANG SUMMER SCHOOLS

Will open July 17 and extend to August 4. Mr. Hugo B. Froehlich, formerly Instructor in Design at Pratt Institute, Brooklyn, is Director of the School. The other instructors will be:

Miss Bonnie E. Snow, Formerly Supervisor of Drawing, Minneapolis, Minn. Mr. Frank A. Parsons, Director of the New York School of Fine and Applied Arts.

The Course of Study outlined for this year will lay special emphasis on the relation of Art to the various industries. There promises to be a large enrollment of students.

The Prang Chicago Summer School, in the Chicago Academy of Fine Arts, corner of Michigan Avenue and Madison Street, Chicago, Ill., will open July 10, and continue until July 28. The Director of the School will be Mr. Hugo B. Froehlich, formerly Instructor of Design, Pratt Institute, Brooklyn, assisted by Miss Bonnie E. Snow, formerly Supervisor of Drawing, Minneapolis, Minn.

The Course of Study in the Chicago Summer School will be similar to that in the New York School.

Miss Snow and Mr. Froehlich will be assisted by Miss Helen E. Lucas, Supervisor of Drawing, Rochester, New York, Mr. Carl N. Werntz, President of the Chicago Academy of Fine Arts, Chicago, Ill.; Miss Gussie Hart, Art Department, Public Schools, New Orleans, La.

SUMMER SCHOOLS

Other Prang Summer Schools.—In addition to their schools in New York City and Chicago, The Prang Educational Company will conduct schools in twelve other places during the summer of 1911.

It is a noteworthy fact that more than 1500 students were enrolled in the Prang Summer Schools in 1910. Full information concerning any of these schools may be obtained by writing to the Prang Educational Company, 113 University Place, New York City.

RHODE ISLAND SCHOOL OF DESIGN SUMMER SCHOOL

Providence, Rhode Island. July 5 (five weeks).

Courses.—Theory of Design, Application of Design, Methods in Teaching and Supervising Public School Drawing, Appreciation of Beauty, Hand-work for the Grade, Bookbinding, Weaving, Woodworking, Copper Work for Grammar and High Schools, Mechanical Drawing, Jewelry and Silversmithing, Water Color and Pencil Sketching, Landscape Design.

A library containing 2,000 volumes on all subjects of the industrial arts, 3,800 photographs, 6,000 mounted reproductions and a museum with 1,400 examples of fifteenth and sixteenth century textiles, 2,000 pieces of pottery, about 400 pieces of jewelry and silversmith's work and the Pendleton Collections of nearly 200 pieces of Colonial Furniture, offer the students an opportunity not to be had elsewhere.

Circular sent on application.

Address August F. Rose, Director of Summer School.

The courses offered in this school are given by people of reputation.

SUMMER ART CLASS IN EUROPE

For the eleventh year, Mr. Alexander Robinson, accompanied by Mrs. Robinson, will conduct his well known European Art Classes. Beginning the early part of June, the headquarters will be near Amsterdam, and pupils will be accepted for periods of from six weeks to four months, the school closing October 1.

Mr. Robinson offers three itineraries. A letter will bring full particulars.

Lessons will be given in all mediums: Oil, Water Color, Tempera, Pastel, Black and White sketching.

These classes and tours have often included artists, members of well known "Societies," professional painters, and exhibitors, as well as beginners and amateurs.

SUMMER SCHOOLS

All communications should be addressed to: The Secretary, Boston Bureau, Alexander Robinson Sketching Tours, 22 Aldworth Street, Boston, Mass.

SUMMER INSTITUTE OF MECHANIC ARTS

Mount Hermon, Santa Cruz County, California. Open June 19, running six to eight weeks.

Courses are offered, in correlated and illustrated arts and crafts work for primary teachers. Twenty-nine courses offered—Domestic Science, Domestic Arts, Woodworking, and Simple Furniture, Applied Design, Hammered Brass and Copper, Jewelry, Freehand Drawing, Leather Work, Water Color, Lectures.

The purposes of the Institute are: (1) To give to teachers and students of manual and household arts exactly such work as they need. (2) To correlate art and hand-work, making each project artistic and practical. (3) To secure instructors of broad college training and of practical experience in public school work. (4) To minimize theoretical instruction and lay stress especially upon experience in doing and making.

Personally conducted week-end excursions to the most famous California scenes.

Send for circular to James Edwin Addicott, B. S., M. A., Director, 951 Magnolia Street, Oakland, California. After June 4, Mt. Hermon, California.

SUMMER SCHOOL OF THE SOUTH

The Sessions will be held at the University of Tennessee, Knoxville, June 20 to July 28.

Instructors in Drawing are: Mr. C. Valentine Kirby, Supervisor of Drawing, Buffalo, N. Y.; Miss Elizabeth Getz, Supervisor of Drawing, Atlanta, Ga.; Mr. L. W. George, Supervisor of Manual Training, Nashville, Tenn. Miss Amelia B. Sprague of the Buffalo Normal School will offer three courses in arts and crafts. The work in manual training will be done by Professor Frederick James Corl, of the Dupont Manual Training School, Louisville, Ky.; Mrs. M. J. McAfee, of Westpoint, Ga., and Professor Clark Woodward, of the Northwestern State Normal School, Alva, Okla. All these classes meet one hour daily thru the six weeks.

For further information write P. P. Claxton, Knoxville, Tennessee.

SUMMER SESSION OF THE STOUT INSTITUTE

Drawing—Manual Training—Domestic Economy.

Stout Institute holds its sixth annual summer session from July 31

SUMMER SCHOOLS

to September 1, 1911, for special teachers and students of the various forms of industrial education, including drawing, shop work, domestic art, and domestic science.

Fifty-five courses are offered as follows: thirty-four in Manual Training, eighteen in Domestic Economy, three in Art. These are classified as: nine Theory Courses, nine Drawing Courses, eight Metal Working Courses, nine Woodworking Courses, eight other Shop Courses, five Domestic Art Courses, three Cooking Courses, four Applied Science Courses.

Menomonie is attracting more students each summer who wish to combine rest, recreation, and study with an attractive environment and with a congenial group of successful teachers from the Atlantic to the Pacific who are forming the habit of spending the month of August each year at Stout Institute. Address Stout Institute, Menomonie, Wisconsin.

SUMMER SKETCHING CLASS

Rhoda Holmes Nicholls will instruct an Open Air Class during the months of July and August at East Gloucester, Mass. She will give three lessons a week and a general criticism of the week's work, on Saturday mornings. This Class is limited to twenty pupils, so that each pupil receives personal instruction. Any medium can be employed. East Gloucester, Mass., has been selected on account of its cool climate and varied subjects.

For further particulars apply to Mrs. Nicholls, Colonial Studios, 39 West 67th Street, New York; The Hawthorn Inn, East Gloucester, after July 1.

THATCHER SUMMER SCHOOL

July 5 to August 15.

Practical and well systematized courses will be offered in the making of decorative forms of Hand Wrought Metal, such as bowls, candlesticks, lanterns, hinges, etc. Also simplified courses in Jewelry Making, Enameling, Champlev , Cloisonn , Limoges, Etching and Repouss . And the coloring of metals by Acid, dip and Electrolytic Method.

Opportunity will be offered to students who have had previous instruction, to do advanced work.

The class is limited to thirty pupils. For further information, address Edward Thatcher, until June 1, 239 E. 13th Street, New York City. After June 1, Bearsville, Ulster Co., New York.

SUMMER SCHOOLS

UNIVERSITY OF WISCONSIN SUMMER SCHOOL

June 26 to August 4.

Professor Fred. D. Crawshaw will have charge of the summer courses in Manual Arts at the University of Wisconsin. The work will be presented in a manner peculiarly adapted to the needs of teachers and supervisors. All the courses are open to teachers or regular students of adequate preparation. Credits will be granted in accordance with the University and special college regulations. These summer courses will be offered: Mechanical Drawing, Applied and Constructive Design, Decorative Metal Work, Elementary Woodworking, Pattern-making, Foundry and Forge Work, Machine Shop Practice, Development and the Teaching of the Manual Arts.

In addition to this, Professor Crawshaw will give a series of five lectures upon the introduction and maintenance of Drawing and Manual Training in the public schools. A full description of the above courses with a schedule of lectures and scientific excursions will be sent upon application to W. D. Hiestand, Registrar, Madison, Wis.

CHARLES H. WOODBURY'S OGUNQUIT SUMMER SCHOOLS OF DRAWING AND PAINTING

July 5 to August 13.

Painting in Oil and Water Color. Course in Pencil Drawing especially adapted to teachers. For information apply to Miss Susan M. Ketcham, Secretary, 61 Blacherne, Indianapolis, Indiana, or Charles H. Woodbury, Ogunquit, Maine.

MR. HAROLD HAVEN BROWN

Edgartown, the quaint and quiet, sleeping in Martha's Vineyard, fanned by sea breezes, is an ideal place for summer instruction in drawing, painting, illustrating, and design, under Mr. Harold Haven Brown of New York. Mr. Brown, having had extensive experience in High School teaching and in professional commercial work, deals with his students as individuals during July and August. Address until June 25th, Park Hill, Yonkers, N. Y.

OTHER SUMMER SCHOOLS OF RECOGNIZED STANDING

NAME.	PRESENT ADDRESS.	TIME.	LOCATION OF SCHOOL.	COURSES OFFERED.
Art School of the Albright Art Gallery. Anshutz, Thos. P.	1110 Elmwood Ave., Buffalo, N. Y.			
Art Students' League of New York. Brigham, W. Cole.	Derby School of Ptg. Ft. Washington, Pa. Edw. Dufner, 215 W. 57th Street. Winthrop Rd., Sheter Is., Suffolk Co., N. Y.	June 5—Sept. 23. Summer.	Am. Fine Arts Bldg. Harbor Villa Studio.	Landscape Painting. Dr., Paint., Sketch., etc.
Clark, Henry H.	R. I. School of Design.	June 3—Sept. 10.	Italy, Paris, Antwerp. Boulder, Colo.	Sketching.
Colorado Chautauqua F. & A. Bogges, Secy. Columbia Univ. Crane, Prof. A. Cape Cod School of Art. Daingerfield, Elliot. Everett, Herbert E.	Boulder, Colo. Columbia Univ. N.Y.C. Lebanon, O. C. W. Hawthorne, 450 5th Ave., N. Y. City 222 S. Central Pk. Univ. of Pa., Phila., Pa.	July 4—Aug. 24. July 6—Aug. 24. Begins June 19. June 1—Sept. 1.	Univ. Bldgs. Lebanon, O. Provincetown, Mass. Blowing Rock, N. C. Venice, Italy.	General Drawing Art.
Garber, Daniel.	517 N. 19th St., Phila., Pa.	All Summer.	Lumberville, Buck Co., Pa.	Painting. Hist. of Ven. Paint. Painting.
Hiller, E. M.	3 Clarendon St., E. Gloucester, Mass.	May 15—Oct. 15.	Same.	Woodcarving, Comp. and Des.
Hopkins Univ., Johns. Hamann, C. F.	Baltimore, Md. Pratt Inst., N. Y.	July 5—Aug. 16. July and Aug.	Baltimore. Lake Ronkonkonia, L. I.	Jewelry, Enam. and Silver Smith. Textile Crafts.
Houghton, Sara G.	394 Boylston St., Boston.	Vacation.	Same.	
Kissell, Mary Lois.	Mus. Nat'l His., N. Y. City.	June 3—Aug. 18.	Visit to Old England.	
Monhegan Summer School.	Prof. W. H. Varnum, J. Millikin Univ., Decatur, Ill.	July 5—Aug. 16.	Monhegan Is., Me.	Metal Work, Jewelry.
Nat'l Acad. Design.	109th St. & Amsterdam Ave., N.Y. City.	Summer.	Same.	Painting. Drawing.
Niblach, Eliza M.		June 17.	Vacation Tour in Japan.	To study and collect art objects.
No. Ill. State Normal School. Sarton, Harriet.	De Kalb, Ill. 1020 Chestnut St., Phila., Pa.	June 24—Aug. 2. July 1—July 31.	De Kalb, Ill. Bullowswoods on Narragansett Bay, near Prov., R. I.	General. Printing.
So. Ill. State Normal School.	Carbondale, Ill.	June 12—July 21.	Same.	Drawing, M. T., Household Arts. Industrial.
State Normal. Syracuse Univ. Univ. of Vermont. Valparaiso Univ.	Kearney, Neb. Syracuse, N. Y. Burlington, Vt. Valparaiso, Ind.	June 5. July 5—Aug. 16. July 13—Aug. 11. June 27, 8 wks.	Kearney. Same. Same. Same.	Dr. and Ptg. Fine Arts, M. T. Dr. and Paint.
Chas. H. Woodbury.	1010 Carnegie Hall, N. Y. City.	July 5—Aug. 12.	Ogunquit, Me.	
Webster, E. A. Warren, Dorothea.	Provincetown, Mass. 36 W. 25th Street, N. Y. City.	July—August. July 10—Aug. 18.	Same. Chautauqua, N. Y.	Painting. Decoration of Porcelain.
W. Va. Univ.	Morgantown, W. Va.	June 19—July 29.	Same.	Draw'g, Hardwood, Clay Modeling.



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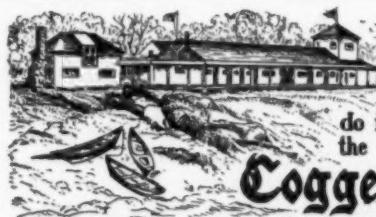
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Largely thru the persistent work of Mrs. Robert Seymour of Duluth, the legislature of Minnesota has made an appropriation for the State Art Society for the development of industrial art instruction. President Northrup was made chairman of a committee to report to the legislature the best way of spending the money.

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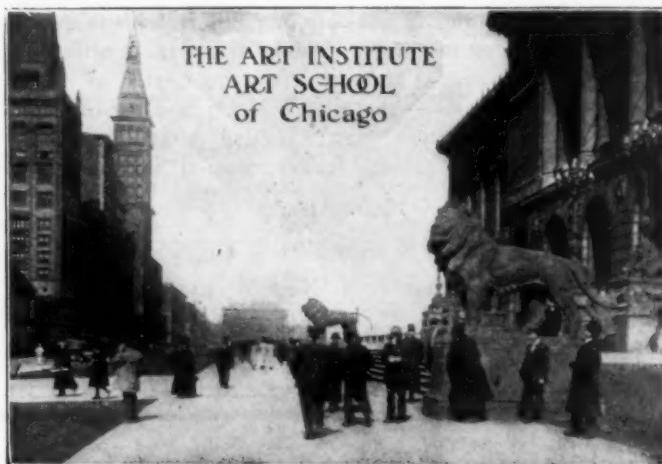
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A conference was held recently under the auspices of the National Society of Craftsmen on the ways and means for establishing an industrial art school in New York. Among the speakers were Miss Florence N. Levy, Mrs. Wilmerding, Mrs. D. B. Deane, Mr. George deForest Brush, Dr. Haney, Mr. Arthur D. Dean, Professor Sykes, and Mr. J. Monroe Hewlett. A permanent committee on industrial art education was appointed.

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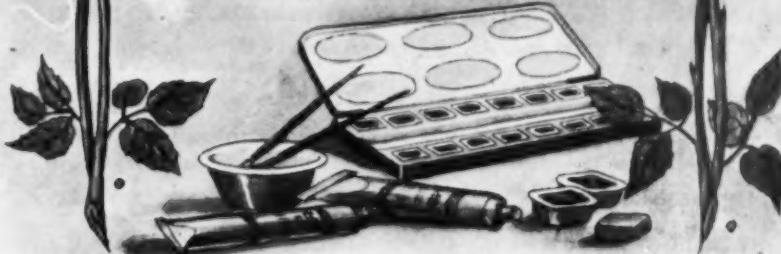
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The May conventions of both the Eastern and Western Drawing and Manual Training Associations were successful from every point of view, and prophesy greater things for the future.

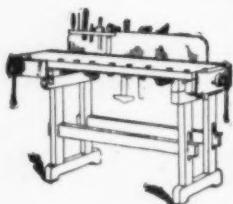
An illustrated monograph on the Peanut has recently been published by the United States Department of Agriculture (Farmers' Bulletin 431). It is a good "correlation" document.

The Boston Chamber of Commerce will manage a party of seventy-five or a hundred business and professional men touring Europe this summer to make special studies relative to industrial education.

The Prang Company announces the acquisition of the Manual Arts and the Parallel Course Drawing Books, formerly published by D. C. Heath & Co. They publish also a course for Spanish-speaking countries.

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¶ The specimens must be the original work of children, must have the date when made, the pupil's name, age, grade, and post-office address on the back, and must be sent to Henry Turner Bailey, North Scituate, Mass. They should arrive at North Scituate on or before July 1st, 1911. Send only the best work, never more than five specimens from a school. Be sure to have the required information on the back of each. Send flat and unsealed. Rate, one cent per ounce. Work receiving a reward becomes the property of The School Arts Publishing Company. Other work will be returned upon request when accompanied with sufficient postage. The awards will be made and the prizes will be distributed within two weeks. Awards will be announced in the October number.

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"Made in Newburyport" is the key to a recent exhibition held in that famous old Massachusetts city under the direction of the Newburyport Business Men's Association. The exhibition was a notable success and worthy of emulation in other cities.

Mr. H. A. Neyland, Director of the Hamilton, Ontario, Art School, has accepted the position of Director of the Swain Free School of Design, New Bedford, Mass. Mr. Neyland is a graduate of the normal art and manual training courses in Pratt Institute.

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The editor of The School Arts Book will be glad to receive, at any time, from any subscriber to the magazine, examples of work in Drawing and the allied arts, painting, embroidery, wood or metal work, etc., *done at home* by boys or girls between the ages of five and sixteen. Such work will be submitted to the Guild Judges, passed upon, and if accompanied by postage, returned with suggestions. If the work is of sufficient merit, the author will be enrolled as a member of the Guild and given an appropriate Badge.

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